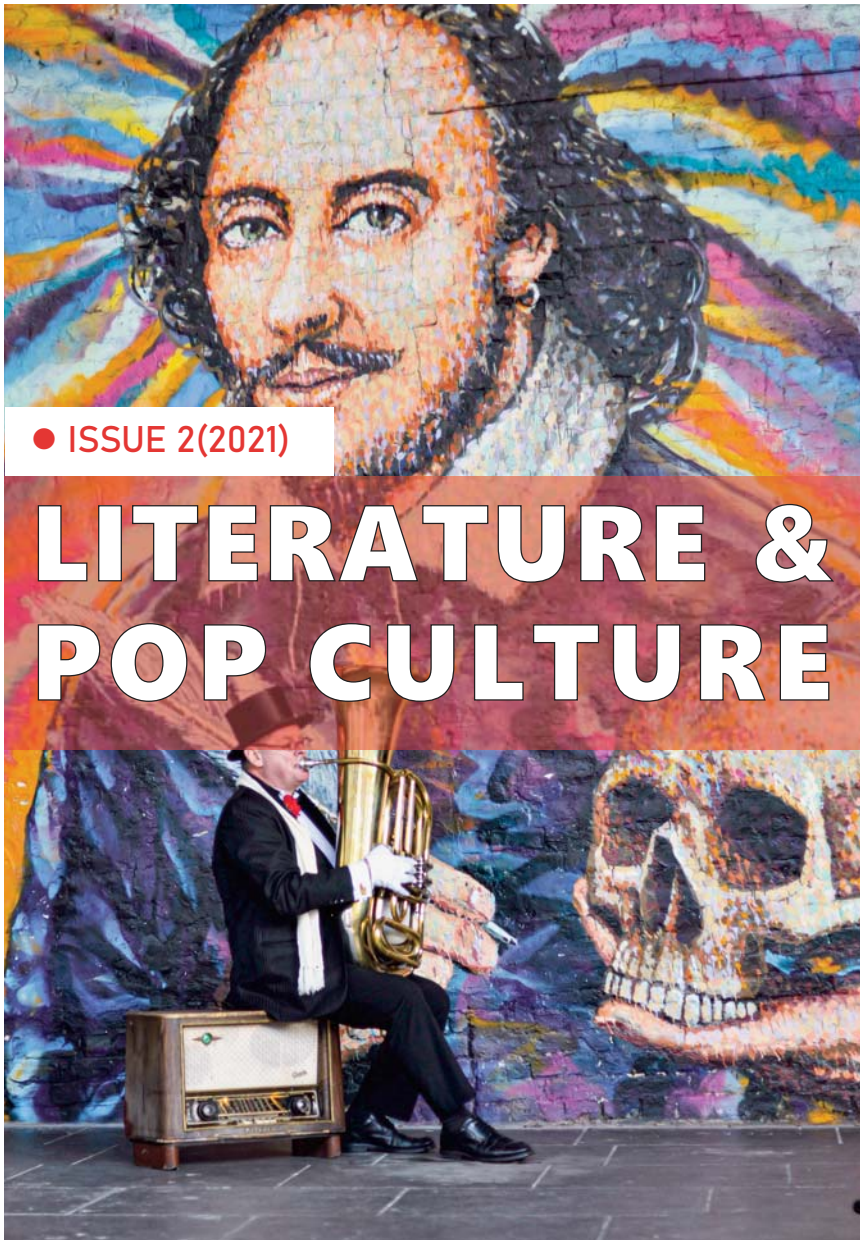
Acta Iassyensia Comparationis



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Acta Iassyensia

Comparationis 28 (2/2021)

LITERATURA ŞI CULTURA POP
LITERATURE AND POP CULTURE
LA LITTÉRATURE ET LA CULTURE POP

Numărul 28 al AIC este dedicat fenomenului "culturii pop", un fenomen poliform şi provocator deopotrivă. De aceea, abordările din diverse perspective a ceea ce în mod convenţional este cunoscută drept "cultură pop", cu referire la forme, raporturi şi ocurenţe ale unor discursuri care transcend opoziţia elite *versus* mase, reprezintă unica posibilitate de a evidenţia specificul şi importanţa acesteia.

Autorii textelor publicate în numărul curent au în vedere legăturile posibile dintre "literaturile minore" şi cultura pop, dintre joc virtual şi ficţiune, dintre traducere şi *hypermedia*, dintre poezie şi muzica rock sau heavy-metal. De asemenea, deosebit de captivante sunt studiile de caz interesate de dimensiunile psihosociale ale interpretării lui *Don Quijote* în contextul musical-ului *Man of La Mancha*, de reprezentările femeii în filme produse de Netflix (*El Chapo* şi *Narcos*) sau de puterea exercitată de muzica populară în raport cu autoritarismul. Acest număr ilustrează aşadar un spectru larg de posibilităţi şi metode, sub semnul pluralităţii şi interdisciplinarităţii.

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The 28th issue of AIC is dedicated to pop culture, an equally multifaceted and challenging phenomenon. Therefore, the only way to highlight its specificity and importance is a plurality of approaches from various perspectives to what is known as pop culture, with reference to forms, relationships and occurrences of discourses that transcend the opposition between "elite culture" and "mass culture".

The authors of the texts published in our current issue consider the possible links between "minor literatures", between virtual game and fiction, between translation and hypermedia, between poetry and rock or heavy-metal. In addition, particularly captivating are the case studies focused on the psychosocial dimensions of the interpretation of the novel *Don Quijote* in the context of the *Man of La Mancha* movie, on the representations of women in Netflix productions like *El Chapo* and *Narcos*, or on the power of the popular music in relation with authoritarianism. For that reason, this issue of AIC illustrates a wide range of possibilities and methods, under the sign of plurality and interdisciplinarity.

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Le 28e numéro de AIC est consacré à la culture pop, un phénomène à la fois incitant et multiforme. Dès lors, pour en souligner l'importance en même temps que la spécificité, il faut s'ouvrir vers une pluralité des avis. Formulés à partir de diverses perspectives sur ce que l'on appelle la culture pop, ceux-ci se rapportent à des formes, des relations et des occurrences de discours qui transcendent l'opposition entre « culture d'élite » et « culture de masse ».

Les auteurs des textes publiés dans le présent numéro de la revue s'interrogent sur les liens possibles entre les « littératures mineures », entre le jeu virtuel et la fiction, entre la traduction et l'hypermédia, entre la poésie et le rock ou le heavy metal. De plus, particulièrement captivantes sont les études de cas axées sur les dimensions psychosociales de l'interprétation du roman *Don Quichotte* dans le contexte du film *L'Homme de La Mancha*, sur les représentations des femmes dans les productions Netflix comme *El Chapo* et *Narcos*, ou sur le pouvoir de la musique populaire par rapport à l'autoritarisme. En somme, le nouveau numéro de AIC illustre un large éventail de sujets et de méthodes, sous le signe de la pluralité et de l'interdisciplinarité.

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« Littérature mineure » et culture pop : les liens possibles

Minor Literature and Pop Culture: Possible Connections

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Mots-clés

classique ; littérature mineure ; bohème ; société de consommation ; esprit critique.

Le but de cet article est de voir comment peuvent s'articuler culture pop et littérature étant donné qu'on entend d'ordinaire par *littérature* quelque chose de « classique » et par *culture pop* quelque chose qui initialement n'est pas reconnu comme tel. Problème de reconnaissance de ce fait, mais aussi problème de savoir ce que signifie pour une « culture pop » aux contours semble-t-il assez indéfinis le fait d'avoir des liens avec la littérature.

Il nous a semblé possible d'étudier cette question dans une lecture des textes que Gilles Deleuze consacre à la littérature et aux idées qu'il avance sur une littérature dite « mineure ». L'objet de cet article est de cerner comment le concept de « littérature mineure » peut éclairer les rapports entre la culture pop et la littérature. Ceci passe par une mise au point de ce qu'on peut entendre par culture pop dans ses liens avec les idées de bohème, de société de consommation, mais avant tout à partir des lignes de fuite installées par une « littérature mineure ».

Keywords

classical; minor literature; bohemian; consumer society; critical mind.

The purpose of this article is to analyse the way literature and pop culture are articulated, since by *literature* is usually meant something "classical" and by *pop culture* something which is not initially recognized as such. It is a problem of recognition, but also a problem of finding out what it means for a "pop culture" with rather indefinite contours to be connected to literature.

We think it is possible to study this issue by appealing to the texts that Gilles Deleuze devotes to literature and especially to his view on a so-called "minor" literature. The purpose of this article is to identify how the concept of "minor literature" can help to explain the relationship between pop culture and literature. This involves clearing up what pop culture actually is, in its connections to the bohemia, to consumer society, and above all, to "minor literature".

Difficile de dire ce qu'est la littérature sauf à dire qu'est littéraire ce qui est reconnu comme tel. Littéraire semble vouloir dire fictif, avec tout ce que le mot comporte d'ambiguïté : ni complètement faux, ni complètement vrai non plus. La littérature est un usage du langage, usage bien souvent écrit (même si on peut discuter ce point avec la poésie et avec le théâtre) où la question de l'existence au/du monde semble suspendue. D'où une certaine ambiguïté. D'où un usage retors du langage qui ne le lie qu'indirectement à la question de la vérité entendue au sens factuel. Quelle que soit sa forme, la littérature appartient à la culture entendue comme un approfondissement de ce qui est donné initialement par une nature. La littérature est avant tout un langage cultivé et éloigné en ce sens du langage « primitif ».

Cet éloignement pose des problèmes quand on veut rapprocher la littérature d'une « culture pop ». Cette dernière expression peut paraître antithétique dans la mesure où le domaine « pop » semble se rattacher à une simple consommation et à donc à quelque chose d'immédiat, alors que la culture est par essence médiation, rupture avec le donné, éventuellement instauration d'un nouveau donné. Si on suit ces considérations, la culture pop semble l'inverse même de la littérature. Mais les choses ne sont peut-être pas si simples. En premier lieu, parce qu'il n'est pas aisé de dire ce qu'est une « culture pop ».

Il s'agirait peut-être d'une culture qui serait « en situation » comme dirait Jean-Paul Sartre, c'est-à-dire inscrite dans un monde historiquement situé, auquel cette liberté du langage que serait la littérature aurait à interagir. Dans son *Qu'est-ce que la littérature ?*, publié en 1948, Sartre ne parle pas d'une culture pop. La situation de l'écrivain en 1947 ne permettait pas d'envisager un tel concept.

S'agit-il d'un concept d'ailleurs ? On peut en douter tant la « culture pop » semble n'être qu'un terme vague. Par ailleurs, elle semble s'opposer dans ses liens à la littérature, à ce que la littérature expose de « classique ». Et le fait est qu'il est assez difficile de trouver des philosophes, intellectuels ou écrivains universitaires prêts à reconnaître une valeur à une culture pop. Mais difficulté ne signifie pas impossibilité et le fait est qu'on trouve chez le philosophe Gilles Deleuze quelque chose qui s'appelle une « pop philosophie ».

Nous proposons dans ce qui suit d'interroger les relations entre la littérature et la « culture pop » dans cet éclairage de la « pop philosophie » telle que la décrit Deleuze. Deleuze avait cette particularité de connaître et analyser les auteurs de la tradition classique (Hume, Spinoza, Kant, les stoïciens, pour donner quelques exemples) et à la fois de tout donner à chambouler. Il considérait peut-être que l'héritage qu'il recevait n'était précédé d'aucun testament et qu'il pouvait apporter quelques riches variations dans les interprétations des grands classiques de la philosophie et de la littérature. Il s'était ainsi attaché à la littérature nord-américaine avec Fitzgerald, à la littérature française avec Zola, Marcel Proust ou Michel Tournier, et avec Kafka, duquel il put sortir le concept de « littérature mineure », concept qui, comme nous le verrons, se rattache dans son esprit à une forme de « pop-philosophie ». Le problème que nous poserons sera de savoir en quoi la littérature mineure décrite par Deleuze, qui est en même temps une littérature assez classique (Kafka apparaît ainsi comme un auteur consacré par les universités et même l'école, dans son ensemble) appartient à une culture pop, c'est-à-dire à une culture qui apparaît comme n'appartenant au champ normal des institutions consacrées.

Pour décider de cela, nous verrons en premier lieu en quoi une « culture pop » peut se distinguer d'une culture « classique », non pas au sens simplement d'une opposition de anciens et des modernes, mais au sens où une culture de la consommation après 1945, c'est-à-dire la fin de la Deuxième Guerre mondiale, a pu à la fois bouleverser et traumatiser toute espèce de culture dite classique : la culture pop apparaissant comme la transmission d'un héritage sans

testament, on peut alors se demander s'il est encore juste de parler de culture à ce niveau et si la littérature peut s'inscrire sur cette échelle.

Ceci nous amènera à voir dans un deuxième lieu, ce qu'a pu être une tentative de réappropriation, plus ou moins réussie, de la culture classique par un mouvement se revendiquant « pop » par l'expérience qu'en a tenté Gilles Deleuze au travers d'auteurs comme Kafka, éventuellement Proust, Fitzgerald ou Zola, en donnant à cette culture pop des lettres de noblesse, toujours précaires cependant : le populaire étant de nature non-aristocrate.

I. Culture pop et culture classique : la question de la littérature

Il faut peut-être dire que tout cela repose sur une évaluation. S'il y a de la « culture pop » qui émerge probablement dans les années 1960, avec des œuvres musicales et groupes musicaux comme les Beatles, les Rolling Stones, les chanteurs yéyé en France, cela est probablement lié à une évolution des modes de production et de consommation. Que ce mouvement soit lié à la littérature, cela peut se comprendre à la marge. Dans *I'm the Walrus* les Beatles font référence à Edgar Allan Poe, auteur consacré de la littérature américaine, même si cette consécration n'aurait probablement été du goût de l'intéressé. De quoi s'agit-il ici ? D'un simple clin d'œil ou bien d'une tentative de réappropriation ?

La culture pop apparaît-elle comme une nouvelle bohème ? Le phénomène de la bohème, analysé entre autres par Walter Benjamin dans ses écrits sur Baudelaire ou par Pierre Bourdieu dans *Les Règles de l'art*, reste un mouvement social d'une importance certaine pour la vie artistique et littéraire du XIX^{e} siècle français. Avec une idéalisation de la vie artistique découlant du romantisme, on voit déferler dans la capitale française une population nombreuse, miséreuse également, qui cherche à vivre de la littérature et à s'engager dans la société de cette façon. Bourdieu présente les choses de la sorte :

> Le développement de la presse est un indice parmi d'autres d'une expansion sans précédent du marché des biens culturels, liée par une relation de causalité circulaire à l'afflux d'une causalité très importante de jeunes gens sans fortune issus des classes moyennes ou populaires de la capitale et surtout de la province qui viennent à Paris tenter des carrières d'écrivain ou d'artiste jusque-là plus étroitement réservées à la noblesse ou à la bourgeoisie parisienne. (Bourdieu, 1992 : 95)

Le phénomène de bohème est un phénomène de masse comme la culture pop en est un. L'idéalisation outrancière de la période ou n'importe quel objet peut devenir objet de contemplation éternelle (« mon paletot aussi devenait idéal » écrira Rimbaud dans son poème *Ma bohème* justement) trouvera son écho chez Charles Aznavour et la chanson *La bohème*. Il va de soi que cette attitude entraîne une certaine lutte entre les autorités artistiques dominantes d'une époque et les nouveaux entrants. La vie de bohème apparaît comme un art de vivre contraire à la tradition classique. Il va de soi que les entités traditionnelles récupèrent ce qu'elles évaluent comme étant le meilleur et le consacrent avec le temps. Rimbaud et Verlaine sont ainsi consacrés par l'école et l'université au même titre que Jean de la Fontaine, René Descartes ou Goethe.

La « culture pop » telle qu'elle se développe dans les années 1960 apparaît comme une forme de vie de bohème par bien des aspects. Les revenus de ses principaux héros ne sont attachés qu'à la prise d'un marché parallèle au monde de la culture « classique » promue par l'école et cette culture est assez mal vue des entités culturelles en place : celle de l'école en

particulier, qui préfère naturellement un Victor Hugo à un Charles Aznavour ou un Bob Dylan. Pourtant, avec le temps, la consécration arrive et Bob Dylan reçoit le prix Nobel de littérature en 2016, se trouvant inféodé au système classique de la même façon que Charles Baudelaire, pourtant condamné pour *Les fleurs du mal* est consacré par l'école républicaine. Derrière ce jeu de cache-cache on trouve une trame qui est celle de l'opposition entre ce qui est classique et ce qui ne l'est pas. Il nous faut donc ici déterminer ce qu'il faut entendre par « classique ». Ce mot peut être entendu à la fois comme le résultat d'un débat de société : est classique ce qui est consacré par les institutions. Mais il peut également avoir une tournure propre où l'on souhaite déterminer le concept en lui-même, c'est-à-dire de manière indépendante de son aspect sociologique.

Le concept de « classique » s'oppose en tout point à une culture « pop ». La culture « pop » est ainsi dévalorisée parce qu'elle semble faire appel à des structures irrationnelles qui trouvent leur source dans le fascisme. C'est ainsi que Horkheimer et Adorno la caractérise dans leur ouvrage *La dialectique de la raison*. Le développement de la culture suit le développement de l'industrie et de la société de consommation. Il produit de l'uniforme et de l'absence de style. Le but recherché n'est absolument pas une quête de vérité. Il s'agit simplement de rentabilité : bref de gagner de l'argent. Ce diagnostic est fixé en 1944, soit quelque temps avant le développement d'une forme de « culture pop » au sens que cette expression peut prendre en occident. Cependant il énonce très bien ce qui se passe en Amérique (très peu touchée par la guerre sur son sol) qui avançait à marche forcée vers une société de consommation. La culture « pop » est alors vue comme une culture qui a objectivement renoncé à produire quoi que ce soit de valable au niveau artistique et qui se contente de divertir les masses, c'est-à-dire de les flatter de la façon la plus démagogique que possible. Les effets des nouvelles technologies que sont le téléphone, la radio, le cinéma et la télévision sont clairs : il s'agit de laver les masses de tout esprit critique et de leur faire accepter leur destin. Une figure comme Donald Duck est convoquée : « Dans les dessins animés, Donald Duck reçoit sa ration de coups comme les malheureux dans la réalité, afin que les spectateurs s'habituent à ceux qu'ils reçoivent eux-mêmes » (Horkheimer ; Adorno, 1974 : 147). Pour Horkheimer et Adorno, la dimension fasciste de la culture de consommation ne fait aucun doute. Ils emploient le terme de culture « populaire », mais c'est pour la rattacher directement à l'époque fasciste. Une telle culture populaire est contrôlée par le pouvoir (l'invention du Ministère de la Culture est une invention nazie) et se paie le luxe de pouvoir critiquer ce qui en constitue le sol. Le but atteint n'est certainement pas de développer l'esprit critique, mais plutôt de l'annihiler :

> Contrairement à ce qui se passe dans l'ère libérale, la culture industrialisée peut se permettre – tout comme la culture populaire de l'ère fasciste – de s'indigner contre le capitalisme, mais elle ne peut rejeter la menace de castration fondamentale pour elle. Cette menace survit au relâchement organisé des mœurs quand il s'agit d'hommes en uniforme dans les films gais produits pour eux. Elle survivra finalement dans la réalité. Ce qui compte aujourd'hui, ce n'est plus le puritanisme, bien qu'il s'impose toujours dans les organisations féminines, mais la nécessité inhérente au système de ne jamais lâcher le consommateur, de ne lui donner à aucun instant l'occasion de pressentir une possibilité de résister. (150)

Ce thème de l'inutilité de la critique est fondamental. Si la culture pop développe ou non un esprit critique, cela passe par des modalités qui ne sont pas celles de la littérature classique.

Le classique, c'est ce qui permet un développement sain de l'esprit critique. Et ce développement sain est un développement qui va vers la compréhension. Le concept de « classique » trouve sa place dans une philosophie herméneutique. Il prend une certaine place dans l'ouvrage de Gadamer publié en 1960 : *Vérité et méthode*. Dans ce texte le concept de « classique » est intimement lié à la littérature et il n'y a probablement de littérature valable que la littérature classique ou celle qui le deviendra.

C'est du moins ce qu'il peut sembler de prime abord. Gadamer propose dans cet ouvrage une théorie de la compréhension dans son lien à l'herméneutique et à la vérité. L'un des objectifs recherchés est celui de lier la compréhension à la vérité. Le propos général du livre étant de montrer que cette production de la vérité ne passe pas par une méthode quelconque et que d'une façon générale, il n'y a pas de méthodologie de la compréhension. C'est dans ce cadre que la notion de littérature est convoquée comme une sorte de cas limite de l'expérience esthétique. Celle-ci peut être liée à la notion de classicisme. Une œuvre classique est indépendante de sa présence historique. Elle semble valoir d'une manière éternelle. Cependant, cette notion d'éternité peut paraître en un sens illusoire. En réalité est classique ce qui se réfère à la grandeur d'un passé qui se constitue comme normatif. Gadamer souligne cette ambiguïté d'un classicisme valable en un sens pour tout temps et à la fois inscrit historiquement :

> La première composante du concept de « classique » est donc son sens normatif (et cela est entièrement conforme au sens du mot dans les langues antiques et modernes). Mais dans la mesure où cette norme est appliquée rétrospectivement à une « grandeur » unique du passé qui l'illustre et l'accomplit, elle prend un accent temporel qui lui donne forme dans l'histoire. (Gadamer, 1996 : 309)

Ces remarques valent pour la constitution d'une « culture pop ». Celle-ci possède certainement ses classiques. On pourrait même dire que les œuvres sont exclusivement classiques en ce sens qu'elles semblent ne se référer à aucune tradition véritablement établie. Pourtant cette échappée hors de la tradition peut faire échapper toute possibilité d'interprétation et de compréhension. Il y a sans doute là un problème propre au rapport de la culture pop et de la littérature. Gadamer montre en effet que l'intérêt du classique n'est pas d'échapper à l'histoire pour proposer une œuvre « intemporelle ». Il consiste bien plutôt à introduire un rapport nouveau au temps. La littérature comprise comme chose écrite possède cette faculté de réanimer son sens avec chaque nouvelle lecture. Elle n'est pas puissance de mort, mais bien plutôt une puissance de vie du sens. De ce point de vue-là, elle est intimement liée à la compréhension. Le but d'un texte littéraire est naturellement d'être compris. Cette compréhension ne se fait pas toujours de manière immédiate. Elle exige souvent un travail. Ce travail de compréhension et d'interprétation se fait selon des normes qui sont fixées soit par la tradition, soit par l'œuvre elle-même. Or justement l'œuvre classique est cette œuvre qui s'interprète à partir d'elle-même. Gadamer rappelle cette définition du classique en référence à Hegel. Le classique possède cette capacité de s'inscrire dans n'importe quelle période de l'histoire et d'y être compréhensible comme quelque chose de contemporain, c'est-à-dire de transmettre quelque chose à un monde dont il n'est pas nécessairement issu :

Est classique, selon Hegel, « ce qui se signifie et, s'interprète ainsi lui-même ». Autrement dit, est classique en définitive, ce qui se conserve *parce que* c'est lui-même qu'il signifie et lui-même qu'il interprète ; ce qui donc parle de telle manière qu'il ne se réduit pas à une simple déclaration sur quelque chose de disparu, ou à un simple témoignage qui reste sur quelque

chose à interpréter ; c'est, au contraire, ce qui à n'importe quel présent dit quelque chose comme s'il ne le disait qu'à lui. Ce qui s'appelle « classique » n'a pas besoin de commencer par vaincre la distance historique : cette victoire il la remporte lui-même en une médiation constante. Par conséquent, ce qui est « classique » est incontestablement « intemporel », mais cette intemporalité est une modalité de l'être historique (311).

Ces considérations sur le « classique » retentissent sur la question de la « culture pop ». La culture pop qui naît *grosso modo* à un moment charnière, où la société industrielle commence à devenir pour une part une société de consommation dans les pays occidentaux, est une culture de rupture. Le monde a véritablement changé et les œuvres classiques ne se laissent peut-être pas si facilement réapproprier. La « coappartenance » (311) du monde nouveau à l'œuvre classique et de l'œuvre classique à ce monde nouveau fait véritablement problème. Il n'est pas du tout évident de dire comment la littérature « classique », malgré son côté intemporel, peut parler au monde nouveau. En d'autres termes, lorsque les Beatles évoquent Edgar Poe dans une de leurs chansons, quel sens cela a-t-il ? S'agit-il d'une attitude de rejet, de réappropriation par des moyens latéraux ou bien carrément d'autre chose ? On pourrait multiplier les exemples avec les Doors, qui s'appuient sur les poètes maudits français, en particulier Rimbaud ou Verlaine (ce dernier déclarant dans son art poétique « de la musique avant toute chose » légitime, en un sens, ce genre de réappropriation), ou bien les Rolling Stones, qui refont l'histoire du monde dans leur chant *Sympathy for the Devil*, en clamant en même temps qu'ils font cette histoire qu'ils se rangent du côté de celui qui refusent de servir le bien et l'ordre classique.

On dira qu'il ne s'agit pas là de littérature. Mais ceci reste toujours discutable : après tout, Bob Dylan a bien été auréolé (probablement à sa grande surprise) du prix Nobel. Tout ceci crée un certain malaise et l'on ne sait à quoi l'on a affaire : s'agit-il d'une culture de la rupture ou bien d'une culture qui lutte pour s'intégrer dans le champ du classicisme dans lequel elle s'intégrera avec le temps ? Cette question n'est pas aisée à décider. Nous souhaitons montrer que les termes de cette question trouvent au moins une amorce de réponse dans la pensée de Gilles Deleuze, qui a pu qualifier sa propre œuvre de « pop philosophie » et qui, en s'intéressant à une « littérature mineure », a lié une « culture pop » à une forme nouvelle de littérature.

II. Culture pop et littérature mineure

Peut-être s'agit-il finalement d'une question d'ambiance. Si l'on parle d'une culture pop, celle-ci navigue après la Deuxième Guerre mondiale dans une volonté de mettre fin à ce qui a constitué l'absurdité du monde d'hier. Il s'agit de passer à autre chose. Ce qui possédait l'autorité du classique n'était plus forcément pris au sérieux. Mais cela ne signifiait pas pour autant qu'il fallait reconnaître un défaut de culture. La « culture pop » ne se considérait certainement pas comme une culture moins accomplie. Elle se considérait comme une culture déviante, c'est-à-dire qui incarne peut-être ce que le philosophe Merleau-Ponty appelait une « déformation cohérente » (Merleau-Ponty, 1969 : 85). Une déformation cohérente est créée avec l'apparition d'un nouveau « style ». Ce qui importe ici, c'est la cohérence comme le philosophe le soulignera à la fin de son œuvre. Il est néanmoins assez clair que Maurice Merleau-Ponty n'appartenait pas véritablement à une « culture pop » et qu'il restait tributaire d'une culture très classique. Sa revendication à l'innovation ne passait pas par une « culture pop » et ce n'est pas à ce titre que nous nous référons à son œuvre ici. Si Merleau-Ponty possède néanmoins un intérêt, c'est que les problèmes qu'il a posés ont pu donner une formulation nouvelle pour les générations suivantes. Bien qu'il s'en défende, Gilles Deleuze fut probablement touché par cette pensée. Il s'agissait bien pour ce dernier de penser une « culture

pop », culture qui passait par ce qu'il appelait une « pop philosophie » et même une littérature ou toute autre forme d'art qui pourrait avoir une connotation « pop ».

Que faut-il entendre par-là ? Probablement d'abord, si on prend les choses de manière extérieure, une sorte de vent de liberté qui a suivi les événements de mai 1968 et qui a vu l'apparition de nouvelles universités. L'une de ces universités fut celle de Vincennes, qui incarnait certainement à elle-seule la culture-pop et qui constitua probablement une menace pour les autorités, qui firent disparaître tous les corps et biens de ce lieu de culture en 1980. Deleuze fut l'une des grandes figures de ce lieu et il nous intéresse parce qu'il incarnait et revendiquait le suffixe « -pop ».

Or que signifie ce suffixe ? Il le précise en un sens dans sa *lettre à un critique sévère* publiée dans *Pourparlers*. La culture pop, c'était une certaine manière de changer de « ton ». C'était liée à une sorte de tonalité affective, un changement de sensibilité et un goût pour la déviation. Il ne s'agissait pas de tout remettre à plat en éliminant toute tradition. Il s'agissait de sentir les traditions d'une manière nouvelle et différente :

> Dans ma génération, beaucoup ne s'en sont pas tirés, d'autres oui, en inventant leur propre méthode, de nouvelles règles, un nouveau ton. Moi, j'ai « fait » longtemps de l'histoire de la philosophie, lu des livres de tel ou tel auteur. Mais je donnais des compensations de plusieurs façons : d'abord en aimant des auteurs qui s'opposaient à la tradition rationaliste de cette histoire (et entre Lucrèce, Hume, Spinoza, Nietzsche, il y a pour moi un lien secret constitué par la critique du négatif, la culture de la joie, la haine de l'intériorité, l'extériorité des forces et des relations, la dénonciation du pouvoir…, etc.). (Deleuze, 1990 : 14)

La culture pop garde des classiques. Elle les choisit contestataires cependant. Il ne s'agit pas de trouver des auteurs légitimant l'ordre en place. Il est certain, par exemple, que les principes de la philosophie du droit de Hegel ont été lus comme une œuvre destinée à cautionner l'ordre existant et que cette tendance au conservatisme constituait une sorte d'ordre à abattre. Deleuze soulignait ainsi : « ce que je détestais avant tout, c'était le hégélianisme et la dialectique » (14). Le caractère populaire de la culture en question tenait dans une certaine dénonciation du conservatisme politique.

On tient donc là un des traits de la « culture pop » : celle-ci se cherche des classiques pour dénoncer des autorités qu'elle ne reconnaît plus. Mais ce constat reste encore assez extérieur. Une autre chose caractérise la culture pop : c'est le fait de ne plus chercher à comprendre les œuvres à partir de la tradition. Ici la rupture avec les auteurs de la tradition herméneutique comme Gadamer est complète puisque ces derniers font du rapport à la tradition une condition nécessaire de la compréhension. Pour Deleuze, il s'agit de sortir de la tradition. Ceci n'allait pas de soi pour un homme qui avait reçu une formation qui le poussait à suivre un certain nombre de traditions académiques où les normes étaient souvent fixées. Il souligne, à la fois, l'ambiguïté de son projet : produire, d'une part, une « culture pop », c'est-à-dire en décalage avec une culture classique, et d'autre part, s'inscrire dans une tradition classique. Les livres *Logique du sens* et *Différence et répétition* souffrent à ses yeux de ce tiraillement intenable. Deleuze aura beau faire intervenir des analyses sur une littérature un petit peu annexe avec les œuvres reconnues comme classiques (Lewis Carroll, Fitzgerald, Zola ou Artaud dans la *Logique du sens*) ; il sait très bien que ces œuvres appartiennent à un classicisme certes un peu déviant et que cela ne bouscule pas grand-chose : « J'ai donc essayé de faire deux livres en ce sens vagabond, *Différence*

et répétition et *Logique du sens*. Je ne me fais pas d'illusion : c'est encore plein d'un appareil universitaire. C'est lourd, mais il y a quelque chose que j'essaie de secouer, de faire bouger en moi, traiter l'écriture comme un flux, pas comme un code ». (16)

La culture pop implique ainsi une nouvelle façon d'écrire. Mais d'après le témoignage qu'en donne Deleuze, acquérir ce nouveau style ne fut pas simple : parlant d'un de ses ouvrages suivant, *L'anti-Œdipe*, il dira « Il est encore bien universitaire, assez sage, et ce n'est pas la pop'philosophie ou la pop'analyse rêvées » (16).

Que signifie alors ce terme de « pop » ? On parle de « pop » philosophie, de « pop » littérature. Mais de quoi s'agit-il ? Si l'histoire de l'expression, c'est l'histoire de la « déformation » au sens de la « déformation cohérente » telle qu'on la trouve chez Merleau-Ponty, on peut se demander à quelle déformation correspond le mot « pop » ? Deleuze ne réfléchit pas tellement en termes de style. Ni de réappropriation des traditions passées. Le « pop », c'est justement ce qui ne revendique pas particulièrement de culture établie. Le « pop » ne se réfère pas à une tradition préalable, mais à la compréhension d'un fonctionnement de machine. C'est une manière non-académique de procéder et c'est une manière de détruire ce qui est reconnu académiquement. De *L'anti-Oedipe* qui s'en prend ouvertement à la psychanalyse freudienne, Deleuze écrit :

> Ceux qui savent peu de choses, ceux qui ne sont pas pourris par la psychanalyse, ont moins de problèmes et laissent tomber sans souci ce qu'ils ne comprennent pas. C'est pour cette raison que nous avons dit que ce livre, au moins en droit s'adressait à des types entre quinze et vingt ans. C'est qu'il y a deux manières de lire un livre : ou bien on le considère comme une boîte qui renvoie à un dedans, et alors on va chercher des signifiés, et puis si l'on est encore plus pervers ou corrompu, on part à la recherche du signifiant. Et le livre suivant, on le traitera comme une boîte contenue dans la précédente ou la contenant à son tour. Et l'on commentera, on interprètera, on demandera des explications, on écrira le livre du livre à l'infini. Ou bien l'autre manière : on considère le livre comme une petite machine a-signifiante ; le seul problème est « est-ce que ça fonctionne, et comment ça fonctionne ? » Comment ça fonctionne pour vous ? Si ça ne fonctionne pas, si rien ne passe, prenez donc un autre livre. Cette autre lecture, c'est une lecture en intensité : quelque chose passe ou ne passe pas. Il n'y a rien à expliquer, rien à comprendre. C'est du type branchement électrique. (17)

On pourrait dire de ce point de vue-là que la culture pop, c'est l'introduction de l'électricité dans la culture et la littérature. L'électricité, c'est une différentielle de potentiel. Cela passe s'il y a de la différence. On se situe alors dans une sorte de non-conformisme et comme une sorte d'exigence de la différence. Cette situation qui consiste à chercher quelque chose d'anticonformiste dans la littérature, Deleuze l'a toujours prônée. On la trouve dans ses analyses de Lewis Carroll, de Joyce, de Beckett, de Michel Tournier ou même éventuellement de Zola. Mais c'est naturellement à Kafka que l'on songe en premier lieu parce que c'est dans son livre sur Kafka que le philosophe développe son concept de littérature mineure.

Le concept de littérature mineure est pour Deleuze essentiellement un concept polémique. Il s'agit de se battre contre les historiens de la littérature classique et instituée. De par sa pratique de la philosophie, Deleuze, au contraire de Merleau-Ponty, se sentait plus géographe qu'historien. Le problème de la littérature mineure, c'est celui d'un territoire auquel l'écrivain

n'appartient pas par sa langue, mais dans lequel il doit écrire tout de même. « Mineur » ne signifie pas que la langue utilisée (pour Kafka, ce sera l'allemand) soit mineure. Il signifie plutôt la déviation qu'impose une minorité à une langue majeure. Cela relève du défi. Cela relève surtout d'une forme d'impossibilité : Kafka définit en ce sens l'impasse qui barre aux Juifs de Prague l'accès à l'écriture et fait de leur littérature quelque chose d'impossible : impossibilité de ne pas écrire, impossibilité d'écrire en allemand, impossibilité d'écrire autrement (Deleuze, 1975 : 29).

La langue est ainsi déterritorialisée et nomade. Ce caractère est visible chez les Juifs de Prague ou chez les Noirs américains, qui créent des intensités nouvelles dans l'anglais américain, nous dit Deleuze. Ce qui caractérise la littérature mineure, c'est à la fois une déterritorialisation et un aspect complètement politique. Le non-politique est évacué ici. Mais le politique se fait à partir d'une langue neuve, qui ne respecte pas les codes du langage politique ordinaire. Une nouvelle littérature se mettrait en place par la disparition de l'auteur par ailleurs. Il n'y a plus d'auteur, mais seulement des branchements collectifs d'énonciation. La force individuelle des écrivains apparaît dans une forme de disparition de l'individu : tout devient collectif, c'est-à-dire populaire, par opposition à l'individuel le plus propre. La solitude elle-même devient ici quelque chose de collectif :

> Il n'y a pas de sujet, il n'y a que des agencements collectifs d'énonciation – et la littérature exprime ces agencements, dans les conditions où ils ne sont pas donnés au-dehors, et où ils existent seulement comme puissance diabolique à venir ou comme force révolutionnaire à construire. La solitude de Kafka l'ouvre à tout ce qui traverse l'histoire aujourd'hui. La lettre K ne désigne plus un narrateur, ni un personnage, mais un agencement d'autant plus machinique, un agent d'autant plus collectif qu'un individu s'y trouve branché dans sa solitude (ce n'est que par rapport à un sujet que l'individuel serait séparable du collectif et mènerait sa propre affaire). (33)

La littérature mineure désigne un certain rapport à la popularité. Il ne s'agit pas ici de faire jouer un rapport de forces violentes. Il s'agit d'introduire une révolution par le biais de la langue, en imposant des intensités nouvelles et inouïes à cette dernière. Trois choses dominent la littérature mineure : 1) une déterritorialisation de la langue et une pauvreté extrême de son emploi. Mais ce qui est perdu est regagné sur le plan des intensités ; 2) une politisation intégrale des énoncés qui se fait sur un mode de langage non-conformiste ; 3) une dimension collective indéfectible où l'individu disparaît derrière l'énonciation.

Ces trois points caractérisent la littérature mineure, selon Deleuze. Et d'après lui, c'est à partir du concept de littérature mineure qu'on peut comprendre la « culture pop ». La littérature mineure joue ainsi un rôle prépondérant dans son rapport à une langue majeure. Mais pour Deleuze, les plis créés par une littérature mineure sont d'un autre ordre que ceux de la littérature classique. Une littérature classique a finalement pour fonction d'en remplacer une ancienne. C'est la querelle des Anciens et des Modernes. C'est probablement de cette manière-là que Maurice comprenait la littérature : la déformation impliquait un changement de forme dans la même lignée. Or ce n'est justement pas ainsi que fonctionne la culture pop dans son fonctionnement en tant que littérature mineure. Deleuze insiste dans son texte sur Kafka sur le fait que la littérature est au peuple, qu'elle est du peuple et que c'est de ce fond-là que la littérature fait trembler la langue. Si Kafka intéresse Deleuze, ce n'est pas en tant que celui-ci rejoindrait une littérature universitaire. Et pourtant Dieu sait que la faculté et l'école, deux

instances majeures de légitimation de la « bonne » littérature aux yeux du sociologue Pierre Bourdieu, ont investi Kafka comme un auteur important. Mais ce n'est justement pas ce type de légitimation que Deleuze cherche. Il s'agit bien au contraire de faire jouer la dimension populaire de la littérature en tant que cette dimension inaugure un nouveau type d'énonciation. Il s'agit de mettre fin à l'idée de l'auteur roi. Il s'agit, au contraire, de voir la machine énonciatrice, c'est-à-dire celle qui produit des agencements.

Tout ceci renvoie à une culture pop, nous dit Deleuze :

> Ce qu'on appelle Pop – Pop' musique, Pop' philosophie, Pop' écriture : Wörterflucht. Se servir du polylinguisme dans sa propre langue, faire de celle-ci un usage mineur ou intensif, opposer le caractère opprimé de cette langue à son caractère oppresseur, trouver les points de non-culture et de sous-développement, les zones de tiers-monde linguistiques par où une langue s'échappe, un animal se greffe, un agencement se branche. Combien de styles, ou de genres, ou de mouvements littéraires, même tout petits, n'ont qu'un rêve : remplir une fonction majeure du langage, faire des offres de service comme langue d'État, langue officielle (la psychanalyse aujourd'hui, qui se veut maîtresse du signifiant, de la métaphore ou du jeu de mots). Faire le rêve contraire : savoir créer un devenir mineur. (Y a-t-il une chance pour la philosophie, elle qui forma longtemps un genre officiel et référentiaire ? Profitons du moment où l'antiphilosophie veut être aujourd'hui langage de pouvoir). (Deleuze, 1975 : 49-50)

Déclaration pleine de paradoxe. Il s'agit de faire de la politique, tout en s'excluant du champ de l'État. On pourra dire, d'une certaine manière, que la « langue majeure » ressemble beaucoup à ce qu'on appelle un classique. Il s'agirait donc de faire de la littérature non classique, mais qui est tout de même de la littérature. Acte politique donc contre les autorités de légitimation habituelles de la chose littéraire (université, école, journaux, télévision, etc.). Il s'agirait de pénétrer l'espace public (le champ politique) tout en étant mineur, c'est-à-dire non public. Tout est politique dans la littérature mineure. Mais on fuit l'agora, ce qui constitue une façon particulière de comprendre Épicure : ce dernier voulait faire de la philosophie tout en se réfugiant dans le jardin, nom de l'école qu'il avait fondé, et ne rien dire dans l'espace public. Tout reste ici politique et à la fois terriblement secret. Deleuze insistait sur cette ligne transversale qui unissait Hume, Lucrèce, Spinoza et Nietzsche. C'est la ligne de ces philosophes qui proposaient un usage mineur de la philosophie : usage qui n'est pas celui des serviteurs de l'État (il suffit de lire la troisième considération inactuelle de Nietzsche pour en être sûr), mais qui reste pleinement politique. La question du classicisme reste, de ce fait, la question centrale.

Il devient, par conséquent, évident que la culture pop n'est pas simplement à voir comme un phénomène purement récent, mais bien plutôt comme le travail souterrain de la langue qui crée des agencements nouveaux, nous indiquant la marche du monde. Dans ces conditions, la littérature mineure est toujours appelée à se faire corrompre par les autorités instituées. On donne le prix Nobel à Bob Dylan, par exemple, et avant lui à Beckett, c'est-à-dire qu'on les fait entrer dans le champ de l'acceptable, ce qui ne va pas sans quelques surprises. Lorsque Elias Canetti reçoit le prix Nobel et qu'on va voir sa *Comédie des vanités* au théâtre, cela déclenche un scandale. On avait tout simplement couronné un homme qui proposait des idées et un langage qui ne correspondait pas aux normes de l'acceptable par l'ordre en place. Il ne fait aucun doute que Canetti correspond par tous les points à la littérature « mineure » dont parle Deleuze (Canetti parle une langue qui n'est pas la sienne, déterritorialise tout, vit la vie d'un cosmopolite

qui s'exprime dans une langue qui n'est pas la sienne et qui, pour des raisons politiques évidentes, ne peut pas ne pas écrire, déploie dans *Masse et puissance* une immense culture, qui est cependant plus ou moins inconnue des universitaires accrédités). Mais peut-on dire que cet auteur appartient à une culture pop ? La question peut finalement se poser pour chaque auteur de littérature « mineure » au sens deleuzien du terme : s'agit-il d'une culture pop ou d'une culture classique ? La question n'est jamais simple à trancher.

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Dimensiones psicosociales de la interpretación de la novela *Don Quijote de la Mancha* a la luz de la canción popular *The Impossible Dream* del musical *Man of La Mancha*

Psychosocial Dimensions of the Interpretation of the Novel *Don Quixote of La Mancha* in Light of the Popular Song *The Impossible Dream* From the Musical *Man of La Mancha*

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Palabras clave

***Don Quijote de la Mancha*; Dale Wasserman; Joe Darion; *The Impossible Dream*; *Man of La Mancha*; canción popular; fundamentación cultural de la mente humana.**

En este trabajo me propongo demostrar que la interpretación que el dramaturgo Dale Wasserman y el letrista Joe Darion hacen del *Quijote* a través de la canción popular *The Impossible Dream* del musical *Man of La Mancha* (1965) transforma a Don Quijote en un exponente de la sociedad de los alborotados años 1960, lo que hace que la obra maestra de Cervantes pueda ser considerada eternamente actual. Al mismo tiempo, otro objetivo del presente trabajo es analizar la medida en que la interpretación de Dale Wasserman y Joe Darion —arraigada en la modernidad— le quita a don Quijote la médula barroca, o sea, el juego de contrastes de que se componen su ser y su percepción del mundo.

Keywords

***Don Quixote of La Mancha*; Dale Wasserman; Joe Darion; *The Impossible Dream*; *Man of La Mancha*; popular song; cultural foundation of the human mind.**

The aim of this article is to verify that the interpretation that the playwright Dale Wasserman and the lyricist Joe Darion put on the novel *Don Quixote of La Mancha* by means of the popular song *The Impossible Dream* from the musical *Man of La Mancha* (1965) turns Don Quixote into a spokesman of the society of the tumultuous 1960s, which allows us to consider the masterpiece of Cervantes eternally current. At the same time, another aim of the present study is to analyse the extent to which Dale Wasserman's and Joe Darion's interpretation – rooted in modernity – deprives Don Quixote of his baroque marrow, that is, the game of contrasts of which his being and his perception of the world are composed.

(...) no two people quite agree upon the meaning of Don Quixote.
Dale Wasserman (2001: 90)

Se ha escrito tanto sobre el *Quijote* que el intento de contribuir de forma insólita al acervo quijotesco del mundo parece una misión imposible. No obstante, en este trabajo me propongo sorprender a don Quijote, haciendo que se mire al espejo que le han puesto delante el dramaturgo Dale Wasserman y el letrista Joe Darion, a través del musical *Man of La Mancha* (1965).

Si, tal como nos hace saber Carlos Ruiz Zafón en la novela *El laberinto de los espíritus*, "Una historia es, en definitiva, una conversación entre quien la narra y quien la escucha, y un narrador solo puede contar hasta donde le llega el oficio y un lector solo puede leer hasta donde lleva escrito en el alma" (2017: 864), entonces podríamos continuar el raciocinio del novelista español aseverando que las interpretaciones que se le dan a una obra literaria dependen también de la riqueza del alma del lector.

Sin embargo, por más que se trate de una realidad psicológica intrapersonal, el alma de un individuo no puede ser concebida fuera del contexto cultural en el cual esta respira. De hecho, tal como sugiere el psicólogo Michael Tomasello, no se puede respirar fuera de un contexto cultural: "We are (...) fish in the water of culture. As adults investigating and reflecting on human existence, we cannot take off our cultural glasses to view the world aculturally – and so compare it to the world as we perceive it culturally" (1999: 215-216).

Por consiguiente, considerando el caso particular de las interpretaciones de una obra literaria vistas como reflexiones sobre la existencia humana, podemos afirmar que estas son otras tantas matizaciones culturales de la respectiva obra literaria. Cuando se comparan estas recepciones e interpretaciones de una obra literaria en contextos culturales distintos se hace uso del concepto de influencias, o sea, se procede a un análisis textual utilizando el método comparativo para determinar los grados de presencia del texto influyente en el texto influido. Ulrich Weisstein (1973: 160) define la influencia como una forma consciente o inconsciente de apropiación, al tiempo que Claudio Guillén (1971: 27) se pregunta si, cuando hablamos de una influencia, se trata de un juicio psicológico o literario. A su vez, al hablar de la fuerte admiración que un autor puede tener por la obra de otro autor, Daniel-Henri Pageaux (2000: 196) invoca también el concepto de influencia.

Cualesquiera que sean los enfoques propuestos por varios autores, todos involucran el componente psicológico de la influencia y su importancia irrefutable. Este componente psicológico se hace presente en lo que Claudio Guillén llama "la tensión entre lo local y lo universal" (1993: 5). Los escritores tienen la conciencia de una alteridad artística que existe en otros espacios culturales y, tal como destaca Guillén (9), es muy raro que el ámbito de sus obras sea solamente nacional.

Utilizando imágenes plásticas, Octavio Paz habla de la manera como esta tensión entre lo local y lo universal tiende a aminorarse en la obra de arte:

> El arte no es una nacionalidad, pero, asimismo, no es un desarraigo. El arte es irreductible a la tierra, al pueblo y al momento que lo producen; no obstante, es inseparable de ellos. El arte escapa de la historia, pero está marcado por ella. La obra es una forma que se desprende del suelo y no ocupa lugar en el espacio: es una imagen. Sólo que la imagen cobra cuerpo porque está atada a un suelo y a un

> momento… La obra de arte nos deja entrever, por un instante, el allá en el aquí, el siempre en el ahora. (1983: s.p.)

El "allá", el "siempre" son la savia que los escritores, al engendrar sus obras, buscan en otras tierras literarias. De esta manera, las interpretaciones culturalmente matizadas de una obra literaria giran en torno a un meollo interpretativo universal, en torno a un "allá" y en torno a un "siempre". En el caso de la sempiterna novela *Don Quijote de la Mancha* —el eje de análisis del presente trabajo— este meollo interpretativo universal se alimenta de la representación de don Quijote como el prototipo del individuo inadaptado a la sociedad en la cual vive, un individuo que está en busca de un ideal que los demás no logran entender.

Por consiguiente, esta es también la interpretación que emana de la letra de la canción *The Impossible Dream*, el tema más popular del musical de Broadway *Man of La Mancha* (1965). No obstante, como cualquier adaptación de una obra literaria a las artes audiovisuales, el musical *Man of La Mancha*, con libreto de Dale Wasserman, música de Mitch Leigh y letra de Joe Darion, representa una prueba de cómo la recepción de un cierto universo literario está influenciada por las especificidades sociales y políticas del espacio cultural en el que dicha recepción se produce.

Así, el musical *Man of La Mancha* fue compuesto en los turbulentos años 1960, "a period in U.S. history marked by social and political unrest" (Jones, 2003: 235). Además de tratarse de una década en que se han producido muchos asesinatos políticos, como, por ejemplo, los de John F. Kennedy, Malcolm X y Martin Luther King, este período está caracterizado por movimientos de protesta contra las guerras, las desigualdades de género y raciales y contra la injusticia social. De este modo, se puede considerar que el objetivo cardinal de los años 1960 era el de hacer del mundo un lugar mejor.

Luchar por enderezar los males del mundo era también la misión de don Quijote, tal como la describe Cervantes:

> En efeto, rematado ya su juicio, vino a dar en el más estraño pensamiento que jamás dio loco en el mundo, y fue que le pareció convenible y necesario, así para el aumento de su honra como para el servicio de su república, hacerse caballero andante y irse por todo el mundo con sus armas y caballo a buscar las aventuras y a ejercitarse en todo aquello que él había leído que los caballeros andantes se ejercitaban, deshaciendo todo género de agravio y poniéndose en ocasiones y peligros donde, acabándolos, cobrase eterno nombre y fama. (2001: 40-41)

Es este ideal de don Quijote —quizás salvo lo que subraya Miguel de Unamuno cuando afirma que "El deseo de la gloria fue su resorte de acción" (2011: 162)— que el letrista Joe Darion capta, a su vez, en la canción *The Impossible Dream* del musical *Man of La Mancha*. Las primeras tres estrofas de la canción resaltan el idealismo de don Quijote:

> To dream the impossible dream
> To fight the unbeatable foe
> To bear with unbearable sorrow
> To run where the brave dare not go.
>
> To right the unrightable wrong

To love pure and chaste from afar
To try when your arms are too weary

To reach the unreachable star
This is my quest to follow that star
No matter how hopeless, no matter how far.

He aquí el verso "To dream the impossible dream", el núcleo de la canción. Este verso nos hace pensar en un don Quijote moderno para quien lo importante no es el cumplimiento del sueño, sino la importancia de tener un sueño y el esfuerzo para cumplirlo. Es lo que el dramaturgo Dale Wasserman se propuso sugerir cuando escribió estas palabras en el texto dramático para la televisión, *I, Don Quixote* (1959), en el cual se basa el musical *Man of La Mancha*. Por lo tanto, aunque la letra de la canción fue escrita por Joe Darion, las palabras "the impossible dream" le pertenecen a Wasserman. Al referirse a ellas, el dramaturgo confiesa lo siguiente: "When I wrote the phrase *the impossible dream* (and often, I've regretted writing it) I meant literally *the dream is impossible*, but the continual striving toward it is the point, and not the achievement" (2001: 90).

Cabe destacar que a pesar de que el dramaturgo haya tenido la intención de dar al ideal de don Quijote la interpretación fenomenológica anteriormente referida —ideal este que era el de resucitar los valores del espíritu caballeresco, o sea, la cortesía, la lucha por enderezar los males del mundo, la defensa del honor, el dominio de un lenguaje cortés—, la recepción por parte del público se ha acercado más a la visión quijotesca, tal como la pintó Cervantes, es decir, la de que no hay sueños imposibles. Wasserman expresa su pesar al ver sus palabras entendidas por el público de una manera distinta a la que él había previsto: "Well, something that I have found ironic (…) is that phrase, 'the impossible dream.' Unfortunately, it became a catch phrase. (…) but they all misuse it because an impossible dream is literally impossible whereas everyone has taken it to mean some project that is faintly difficult but achievable. It is such a misreading of the phrase and the play, I wish I could correct it" (2001: 91).

Sin embargo, el hecho de que las palabras "the impossible dream" hayan sido entendidas de esta manera es una prueba de que el ser humano, independientemente de la época histórica en la cual vive, lleva dentro una semilla quijotesca que abona cada día y que le da la certitud de que con voluntad todo es posible. Claro está que esta perspectiva moderna de la importancia de la motivación en el cumplimiento de los sueños difiere de la perspectiva barroca de don Quijote. Para él todo es posible porque se lo inventa todo, porque juega con la realidad que pasa a semejarse a un sueño y dentro de un sueño todo es posible.

Don Quijote nos enseña que la realidad se puede convertir en un sueño cuando miramos más allá de lo que se ve y cuando intentamos ser más de lo que somos, pero no olvidando quiénes somos. Él se inventa una nueva identidad y una nueva realidad en la que los molinos de viento se convierten en gigantes y las bacías en yelmos de oro, pero esto no quiere decir que esté loco, sino que juega con la realidad para que esta pase a ser un universo propicio a sus ideales caballerescos. La locura de don Quijote estriba en el hecho de que este lleva su vida como si fuese una novela. El protagonista se identifica con los personajes fabulosos de las novelas de caballerías y procura imitarlos a rajatabla. A despecho de que el héroe agiganta este proceso de identificación e imitación, el lector no tiende a tacharlo de loco, puesto que entregarse de lleno a la ficción es una tendencia natural de los que acreditan que el leer

representa una fracción importante del sentido de la vida y estos son justamente los que saben cómo leer el *Quijote*.

Es tal vez por eso que Arturo Andrés Roig hace notar que "Cervantes tuvo la habilidad literaria de presentar como demente a uno de los personajes más cuerdos de la literatura de su época" (2007: 143). He aquí una prueba de la cordura de don Quijote cuando Pedro Alonso, su vecino, intenta refutar la realidad del protagonista:

> —Mire vuestra merced, señor, pecador de mí, que yo no soy don Rodrigo de Narváez, ni el marqués de Mantua, sino Pedro Alonso, su vecino; ni vuestra merced es Valdovinos, ni Abindarráez, sino el honrado hidalgo del señor Quijana.
>
> —Yo sé quién soy —respondió don Quijote— y sé que puedo ser, no sólo los que he dicho, sino todos los Doce Pares de Francia, y aun todos los nueve de la Fama, pues a todas las hazañas que ellos todos juntos y cada uno por sí hicieron se aventajarán las mías. (2001: 73-74)

El verso "To dream the impossible dream" parece ser un eco de la frase "Yo sé quién soy y sé que puedo ser", pues para tener un sueño cuyo cumplimiento cambie algo en el mundo es preciso ser conscientes de quiénes somos y de quiénes podemos ser.

Otro verso de la canción *The Impossible Dream* detrás del cual podemos percibir la existencia de una filtración interpretativa sociocultural es "To fight the unbeatable foe". El *enemigo invencible* contra el cual lucha don Quijote es representado no tanto por los salteadores, los maleantes, los villanos y los bellacos que él se imagina encontrar en sus andanzas, sino precisamente por las personas alrededor de él que no entienden su afán por reavivar los ideales caballerescos en el mundo.

Asimismo, el *enemigo invencible* de la canción *The Impossible Dream* debe ser analizado en el contexto de la sociedad de los años 1960. Se trata de un enemigo no solamente invencible —invencible más por el hecho de tener muchas facetas—, pero también, en cierta medida, invisible: las guerras, el autoritarismo político, las desigualdades de género y raciales, la injusticia y la opresión social. Por tal razón, el musical *Man of La Mancha* podría ser incluido en la categoría de los así llamados musicales "issue-driven", tal como destaca John Bush Jones:

> An "issue-driven musical" is not just one whose authors began with a theme, issue, or polemical point of view instead of with a story and characters. "Issue-driven" also describes any musical in which a social or political agenda shares center stage with plot and is absolutely inseparable from the story (or, in a revue, its songs and sketches). If things were quiet in the early 1960s, by the time *Man of La Mancha* opened in 1965 the discontent of America's youth and (mostly urban) blacks was much more visible to mainstream America. From the New Left to the hippies, Freedom Riders to urban rioters, Women's Rights advocates to Vietnam protesters, the nation was both energized and challenged by voices of dissent seeking to change government, public institutions, and social reality. (2003: 237)

Tanto en el caso de don Quijote de Cervantes, como en el caso de don Quijote de Wasserman, luchar contra el enemigo invencible se equipara con luchar por la libertad del espíritu humano, la creatividad, la originalidad, la imaginación, todo esto con el fin de hacer de este mundo un lugar mejor.

Tal lucha quijotesca tiene obviamente un precio, pues cada vez que aparezca una voz que intente revolverse contra un orden preexistente, los demás tratarán de reducirla al silencio. Así, con la supuesta intención de salvar a don Quijote y "procurar la cura de su locura en su tierra" (2001: 536), el cura, con la ayuda de don Fernando, de los criados de don Luis y del ventero, llegan a quitarle a don Quijote la libertad del espíritu, pero también la del cuerpo, ya que lo enjaulan en un carro de bueyes para traerlo de vuelta a casa: "Y lo que ordenaron fue que se concertaron con un carretero de bueyes que acaso acertó a passar por allí, para que lo llevase, en esta forma: hicieron una como jaula, de palos enrejados, capaz que pudiese en ella caber holgadamente don Quijote. (...) trayendo allí la jaula, le encerraron dentro, y le clavaron los maderos tan fuertemente, que no se pudieran romper a dos tirones" (536-537).

En la canción *The Impossible Dream* el precio a pagar, o sea, ser humillado por tener el coraje de ser diferente de los demás y de soñar con un mundo mejor, ver tu creatividad, tu imaginación y tus acciones aplastadas por un mundo rígido e implacable es visto como una especie de infierno al cual el idealista don Quijote de los años 1960 está dispuesto a descender para poder seguir su sueño:

> To fight for the right
> Without question or pause
> To be willing to march
> Into hell for a heavenly cause.

Es de justicia destacar que en la canción *The Impossible Dream* estar dispuesto a bajar al infierno por una causa celestial ("To be willing to march/ Into hell for a heavenly cause") representa una prueba del idealismo específico de los años 1960, un idealismo que el público entiende como tal. No tacha a don Quijote de loco, antes bien lo considera un ejemplo a seguir. De esta manera, el Quijote de Wasserman y Darion es un Quijote que pierde el meollo barroco de que lo ha provisto Cervantes, o sea el juego de cordura y locura de que se compone su ser y que hace que el lector ponga en duda la realidad de las dos formas de estados psíquicos.

De hecho, el idealismo del ser humano se encuentra en el lindero de la cordura y la locura, lindero este que Cervantes ha logrado pintar de forma magistral en su novela. El Quijote de Cervantes no es un loco, tal como se podría inferir a primera vista y tal como lo han intentado demostrar varios estudios clínico-psiquiátricos que se han centrado en el análisis de la etiología y sintomatología del trastorno mental de don Quijote. Por ejemplo, en su artículo titulado *Aproximación psicopatológica a El Quijote (según la nosología psiquiátrica actual)*, Rosana Corral Márquez y Rafael Tabarés Seisdedos subrayan lo siguiente: "Considerando el enfoque de la nosología psiquiátrica actual, don Quijote cumpliría criterios para un Trastorno Delirante y esto se argumenta en base a la génesis del delirio, la sintomatología y los rasgos formales del delirio. Asimismo, se propone el diagnóstico de Trastorno Psicótico Compartido para la pareja protagonista (don Quijote y Sancho)" (2003: 27).

De verdad, don Quijote ha despertado el interés de innúmeros médicos que coinciden en considerarlo como un enfermo mental. Esta suerte de estudios clínico-psiquiátricos tienen un carácter científico frío que no casa muy bien con el valor literario del *Quijote* y no logra captar la complejidad de la personalidad del héroe.

En mi opinión, los estudios filológicos no pueden beneficiarse mucho de tales enfoques clínico-psiquiátricos por muy científicos que estos se propongan ser. La terminología utilizada,

las categorías diagnósticas puestas en marcha pueden resultar atrayentes para los filólogos, pero, de hecho, estos abordajes nosológicos reducen a don Quijote a un paciente enfermo y lo que cuenta pasa a ser solamente su enfermedad que anula la relación de sentido metafórico existente entre la mente del personaje y el mundo exterior.

El caso es que la literatura explora justamente esta relación metafórica entre la realidad subjetiva de los personajes y la realidad objetiva del mundo exterior y, así las cosas, ¿por qué hubiera escrito Cervantes una novela que gire en torno a un loco alejado de la realidad? ¿Únicamente para divertir al lector con sus actitudes y comportamientos excéntricos o para hacer gala de los conocimientos médicos que tenía acerca de las enfermedades mentales? Es poco probable que este haya sido el objetivo de Cervantes. Más bien, la locura que él concibe y en la cual envuelve a su héroe puede ser contemplada como un recurso técnico que vehicula los objetivos literarios del autor.

Efectivamente, la presencia de locos en la literatura debe ser vista con cautela y sin intentar hacer diagnósticos específicos que, además de no ser de incumbencia de los filólogos, pueden acabar por esquilmar la savia de los análisis literarios.

Amén de los naturalistas que tenían por meta la creación científicamente documentada de personajes psicopatológicos cuya despedazada arquitectura mental era destinada a dar testimonio de la zona oscura del ser humano, en el caso de otras corrientes literarias la locura tiene que ser interpretada metafóricamente.

Si la locura real, clínicamente comprobada, está relacionada con la realidad subjetiva del individuo, con traumas de su pasado o con factores congénitos, siendo de esta forma ciega a todo lo que ocurra en la realidad exterior, la locura metafórica está vinculada a la objetividad del mundo exterior de la que procura hablar de una manera inusual justamente para captar su esencia más pura. Desde esta perspectiva, ser loco equivale a ser diferente, a romper con las pautas vigentes que establecen la normalidad mental. Es más, ser loco equivale a luchar en contra de una realidad que aplasta la originalidad, la individualidad humana, la búsqueda de ideales, de valores perdidos, la necesidad de ensoñar, de creer en algo, de afirmar uno su unicidad y potencial creativo.

Esta locura a la que llamo metafórica se apodera del espíritu de don Quijote, convirtiéndose en una especie de grito a través del cual el héroe intenta despertar al mundo de su ignorancia y de su normalidad aparente. Este disfraz de vesánico de don Quijote no es más que una forma de dar rienda suelta a su imaginación, de expresar su originalidad y su creatividad y de patentizar el idealismo tan arraigado en su personalidad.

Además, desde la perspectiva de la recepción del texto, nosotros, como lectores, no tendemos a tomar por loco a don Quijote, a pesar de la desmesura de sus acciones. ¿De dónde esta disponibilidad del lector para ser indulgente con las excentricidades de los dos héroes? ¿Será que la risa que nos provoca acaba por obstruir nuestros pensamientos críticos con respecto a su salud mental? ¿O es porque tácitamente entendemos que su comportamiento está justificado por su deseo de aventura, por su imaginación desbordante y su fuerza creadora, por la búsqueda de ideales y valores perdidos en la cual se encuentra? Además, la locura patológica no produce risa, sino pena, amargura, reticencia, aun recelo.

Lo que nosotros, como lectores, sentimos hacia don Quijote no es pena, ni recelo. Nos reímos puesto que empatizamos con él y, por razones inconfesables, le concedemos la razón. Por consiguiente, lo percibimos como idealista —un atributo de las personalidades cuyo desarrollo ha llegado a la autorrealización— y no como loco.

Así las cosas, quizá el hecho de que la canción *The Impossible Dream* le haya quitado a don Quijote la esencia barroca alimentada por el contraste entre su cordura y su locura, presentándolo solamente como un idealista, le haya hecho justicia a don Quijote que, de esta manera, deja de ser tachado de loco.

Si la locura patológica hace que el individuo enfermo sea fustigado y dejado al margen de la sociedad, infelizmente, a veces, los idealistas, por haber tenido el coraje de soñar y de intentar hacer del mundo un lugar más luminoso, no gozan de un tratamiento mucho mejor. Con todo, aunque aniquilados por un mundo exterior hostil, don Quijote de Cervantes y el de la canción *The Impossible Dream* siguen soñando y los vemos cada vez más cerca de aquella "estrella inalcanzable", hasta que nos parece que ellos mismos se convierten en dos estrellas que alumbran el cielo de nuestras aspiraciones y de nuestros sueños.

Dejemos que hable la música:

> And the world will be better for this
> Oh, that one man, scorned and covered with scars
> Still strove with his last ounce of courage
> To reach the unreachable star.

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Les cafés

The Cafés

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Mots-clés

café ; Paris ; dix-huitième siècle ; roman.

Dans la seconde moitié du dix-septième siècle l'un des premiers cafés parisiens est créé par un certain Arménien nommé Pascal. Il vend son café à la Foire Saint-Germain. Obligé de déplacer sa boutique Quai du Louvre, il y engage plus tard un garçon de café sicilien appelé Francesco Procope dei Coltelli qui va ensuite va créer son propre café auquel il donne le nom de « Procope », un endroit charmant et lumineux de candélabres et de miroirs. Outre le célèbre Procope, le café de la Régence est l'un des cafés parisiens les plus fréquentés. Ayant pris cette appellation en 1718 à cause de sa position près du Palais-Royal, le café rassemble des milieux hétérogènes comme des hommes de lettres, philosophes, joueurs d'échecs et mouches de police. Le café se retrouve dans certains écrits libertins mais, à la différence du chocolat et du champagne, il est plus lié à la vie mondaine tout faisant partie du décor libertin.

Keywords

café; Paris; eighteenth century; novel.

In the second half of the seventeenth century one of the first Parisian cafes was created by a certain Armenian named Pascal. He sold his coffee at the Saint-Germain fair, but was forced to move his boutique on Quai du Louvre. He later hired a Sicilian waiter called Francesco Procope dei Coltelli who later gave his name to his Café called "Procope", a charming and luminous place of candelabra and mirrors. Besides the famous Procope, the Café de la Régence is one of the most frequented Parisian cafés. Having taken this name in 1718 because of its position near the Palais-Royal, the café brings together heterogeneous circles such as men of letters, philosophers, chess players and police snitches. Coffee appears in some libertine writings but, unlike chocolate and champagne, it is more linked to social life while being part of the libertine decor.

L'introduction du café en France et sa diffusion massive ont lieu entre la fin du dix-septième et le début du dix-huitième siècle. En ce qui concerne son origine, certains croient que l'irruption du café est liée au don d'un plan de caféier fait à Louis XIV par le bourgmestre d'Amsterdam. Ensuite, le roi l'aurait envoyé à Marly, puis dans son jardin parisien pour l'acclimater et le multiplier. Après un premier échec, Jussieu réussit à récolter des cerises en les mettant en culture et jeter les bases des premiers plans français de caféiers (Jeanguyot *et al.*, 2003 : 32). Dès 1715 des caféiers originaires du Moka au Yémen sont transplantés dans les colonies françaises d'outre-mer, surtout

à l'île Bourbon et à l'île de France, comme le suggère Bernardin de Saint-Pierre vers la fin du siècle[1]. D'autres pensent que le café vient d'un cadeau turc : dans *L'histoire de vie privée des Français depuis l'origine de la nation jusqu'à nos jours*, Pierre Jean Baptiste Legrand d'Aussy indique comme point de départ du café le moment où Soliman Aga, ambassadeur turc de Mahomet IV à Paris en 1669, donne une tasse de café à ses visiteurs. Dès ce moment-là cette boisson noire et amère est vite appréciée de toute la bonne société[2]. La renommée de la boisson orientale est exploitée par les marchands de la capitale, toujours sensibles à satisfaire la curiosité du public. Dès 1671, apparaissent plusieurs boutiques où le café, vendu en grains, est d'abord utilisé comme drogue plus encore que comme boisson d'agrément en raison de ses propriétés thérapeutiques vantées par les marchands de café.

Diffuseur de la culture et de la littérature orientales en France, Galland essaie de reconstituer l'histoire du café dans *De l'origine et du progrès du café* (1699). Il explique l'étymologie du mot « café » qui vient du turc « cahveh » transformé en « cahouah », terme arabe. Celui-ci n'indique ni l'arbuste ni les grains qui produisent le café. Par contre, le mot « cahouah » désigne une boisson de façon générique après avoir désigné le mot « vin » dans la période post-médiévale. En effet, sa racine vient du verbe « n'avoir pas d'appétit » signifiant que l'excès de vin coupe la faim (Galland, 1995 : 46-47). La comparaison avec d'autres breuvages terminée, Galland dit préférer le café aux autres boissons même aux plus exquises puisque le café a le mérite de favoriser des rapports d'amitié et d'échange entre les hommes qui sont nés pour vivre en société (91). À l'époque de Galland le café est cependant considéré comme une « drogue » vendue par les droguistes, les épiciers et les apothicaires avant qu'il ne soit consommé dans des endroits précis (Roventi, 1995 : 33). Pourtant, les premières maisons de cafés sont le plus souvent des endroits sombres et peu engageants, plutôt comparables aux cabarets : on y fume, on y boit du café frelaté et de la mauvaise bière (Lemaire, 1997 : 67).

Cette situation change vite dès le début du dix-huitième siècle. En 1702, Mailly fait l'éloge des nouveaux cafés dans ses *Entretiens dans les cafés de Paris et des différends qui y surviennent* en disant que :

> Les cafés sont des lieux fort agréables et où l'on trouve toutes sortes de gens et de différents caractères. L'on y voit de jeunes cavaliers bien faits, qui s'y réjouissent agréablement ; l'on y voit d'autres dont la gravité et l'embonpoint leur tiennent lieu de mérite. Ceux-ci, d'un ton élevé, imposent souvent silence au plus habile, et s'efforcent de louer tout ce qui est digne de blâme et de blâmer tout ce qui est digne de louange. Quel divertissement pour les gens d'esprit de voir des originaux s'ériger en arbitres du bon sens et décider d'un ton impérieux ce qui est au dessus de leur portée. (Mailly, 1702 : 1-2)

[1] En 1769, Bernardin de Saint-Pierre exprime ce qu'il pense sur le café dans une lettre où il déplore la diffusion massive du café en Europe. En effet, sa consommation aurait déterminé le dépeuplement des indigènes américains et l'esclavage des Africains contraints de travailler dans les plantations de caféiers : « Je ne sais pas si le café et le sucre sont nécessaires au bonheur de l'Europe, mais je sais bien que ces végétaux ont fait les malheurs de deux parties du monde. On a dépeuplé l'Amérique afin d'avoir une terre pour les planter ; on dépeuple l'Afrique afin d'avoir une nation pour les cultiver » (Saint-Pierre, 1835 : 149).

[2] « Il leur faisait servir du café, selon la coutume de son pays : car, depuis que la mode avait introduit cette boisson parmi les Turcs, la politesse avait réglé qu'il fallait en offrir aux personnes qui venaient en visite […]. Si, pour plaire aux dames, un Français, en pareil cas, leur eût présenté sa liqueur noire et amère, il se fût à jamais ridicule ; mais si ce breuvage était servi par un Turc, un Turc galant, c'en était assez pour lui donner un prix infini ». (Aussy, 1815 : 28).

En effet, les cafés se multiplient pour abriter les personnalités les plus célèbres de l'époque ainsi que ceux qui viennent des spectacles théâtraux :

> À Paris, il y a un nombre infini de cafés, tellement qu'on en trouve quelquefois dix, douze et plus dans la même rue, dont quelques uns sont en grande considération et souvent visités par des princes et d'autres grands personnages. L'on y entre sans être toujours obligé de faire quelque dépense. Les cafés qui sont auprès de l'Opéra et de la Comédie sont hantés par plusieurs centaines d'hommes qui y viennent par pure curiosité de voir ce qui entre aux spectacles et qui en sort. La veuve Laurent, dans la rue Dauphine, tient un café dit le *Café des Beaux-Esprits*. Là s'assemblent certaines gens qui mettent sur le tapis toutes sortes de matières curieuses et spirituelles. (Janin, 1874 : 119-120)

Comme il y a nombre de fainéants à Paris, ceux-ci ne font autre chose tout le jour que de courir les cafés pour écouter quelque chose de nouveau. Pour ce qui est du nombre de cafés parisiens, on en compte six cents sous le règne de Louis XV. Par exemple, le café de Madame Laurens, situé à la descente du Pont-Neuf près de la Samaritaine, est prisé des célébrités littéraires de l'époque comme Crébillon, La Mothe, J.-B. Rousseau, Gresset, Saurin, Fréron. À cause des querelles avec les patrons, les littérateurs se rendent au café Procope, situé rue de l'Ancienne Comédie (Lepage, 1882 : 302-303). À ceux-ci s'ajoutent d'autres cafés renommés dans la capitale pour leurs clientèles spéciales : le Café de la Muse limonadière, rue Croix-des-Petits-Champs ; le Café Militaire qui porte pour devise *Hic virtus bellica gaudet* et le Café de l'École, à l'angle du quai, fréquenté par les gens de loi (Babeau, 1893 : 98).

La présence des cafés parisiens dans la littérature libertine témoigne de l'importance de l'un des endroits les plus fréquentés de l'époque par certains écrivains à la mode qui y organisent des cercles de discussions de politique, de littérature et de philosophie (Caraccioli, 1777 : 247). Entre les salles de spectacles on intercale des cafés et des boutiques : des cafés forment parfois le rez-de-chaussée des plus importants théâtres (Parmentier, 1913 : 133).

Dès le début du dix-huitième siècle la consommation de café s'impose vite en France. Les écrits libertins ne font que prouver cette nouvelle mode. Dans les *Lettres persanes* (1721) Usbek écrit à son ami Rhedi :

> Le café est très en usage à Paris : il y a un grand nombre de maisons publiques où l'on en distribue. […] Il y en a où l'on apprête le café de telle manière, qu'il donne de l'esprit à ceux qui en prennent : au moins, de tous ceux qui en sortent, il n'y a personne qui ne croit qu'il en a quatre fois plus que lorsqu'il y est entré. (Montesquieu, 1822 : 202-203)

Montesquieu arrive même à envisager l'interdiction des cafés aux hommes de lettres à travers le point de vue littéraire d'un voyageur désorienté qui vient dans la capitale européenne des plaisirs.

Dans *Thémidore* (1744) le café désigne aussi bien une boisson capable de faire recouvrer la mémoire à un homme confus qu'un lieu où le jeune homme risque de se perdre :

> Mon père fit venir du café, lui [au cocher] en fit prendre plusieurs tasses, et enfin il tira de lui que la veille il avait mené un monsieur habillé de noir au faubourg Saint-Germain. […]
> Il reconnut la porte, c'était celle d'un café [le Procope] connu par le nombre infini des inutiles de Paris qui s'y rencontrèrent. (Godard d'Aucour, 2000 : 529)

À la différence d'autres écrivains, comme Voltaire, Chevrier prend ses distances avec ce lieu de réunion parce qu'il finit par considérer le café comme un lieu de perdition, représentant une menace pour les mœurs d'un honnête homme :

> Tels ont été les cafés depuis leur établissement, utiles, en ce qu'ils ont retiré les hommes de la crapule : ils ont aujourd'hui tous les inconvénients que la mauvaise compagnie et le ridicule entraînent avec eux ; asiles suspects, honnête homme ne doit y jeter qu'un coup d'œil ; y séjourner, c'est risquer jusqu'à ses mœurs. (1752 : 81)

Pourtant, Chevrier établit ensuite une comparaison entre le café d'autrefois, dont il reconnaît l'importance sociale, et le café du dix-huitième siècle, devenu un lieu de métissage culturel et de débats chaleureux[3]. Enfin, l'auteur tourne en dérision l'oisiveté d'un nouvelliste qui n'a d'asile que le café où il se consacre aux plaisirs futiles, comme les jeux et la lecture des gazettes[4].

Le café devient le lieu où l'on compose les œuvres les plus frivoles. Le ton satirique de Chevrier devient plus évident au cœur du conte de fées. Le café apparaît alors comme un endroit consacré au badinage littéraire : « La Fée Hagara fit annoncer secrètement dans tous les cafés une récompense pour celui qui ferait sur cette anecdote le plus joli vaudeville : chacun flatté d'un prix mit son esprit à la torture [...] » (1746 : 26).

À la fin du dix-huitième siècle la situation peinte par Chevrier ne change pas ; Mercier, par exemple, considère le café comme une tribune sociale où sont jugés pièces théâtrales ou poèmes de la même manière que dans une académie :

> On compte six à sept cents cafés : c'est le refuge ordinaire de oisifs et l'asile des indigents. Ils s'y chauffent l'hiver, pour épargner le bois chez eux. Dans quelques-uns de ces cafés, on tient bureau académique ; on y juge les Auteurs, les pièces de théâtre ; on y assigne leur rang et leur valeur ; et les poètes qui vont débuter, y font ordinairement plus de bruit, ainsi que ceux qui, chassés de la carrière par les sifflets, deviennent ordinairement satiriques ; car le plus impitoyable des critiques est toujours un Auteur méprisé. (1783 : 133)

[3] « Les cafés étaient autrefois des maisons ouvertes comme la boutique d'un marchand où l'on n'entre que lorsqu'on est dans le cas d'acheter ; moins remplis que dans ce temps, on avait le plaisir de compter ceux qui s'y rassemblaient, et on parvenait bientôt à les connaître. Les cafés sont aujourd'hui le tableau de l'Univers ; on y voit des gens de toutes les Nations, leur caractère, leur religion, leurs mœurs et leur goût, absolument opposés, formant des disputes, dont la chaleur s'épuisant en propos, n'en vient jamais à des débats plus dangereux » (1752 : 73-74).

[4] « […] il propose au premier venu une partie de dames qui décide d'une tasse de café. Il la gagne, la prend, dort et se réveille pour donner le reste de la journée aux anecdotes de la ville » (77-78).

Le café Procope

Le premier café parisien est fondé par un certain Arménien nommé Harouthioun Pascal qui en 1672 s'établit à Paris, précisément à la Foire Saint-Germain, où il crée une maison de café qui connaît un grand succès. Le propriétaire, assisté par son compatriote Maliban, fait édifier un petit kiosque en bois de style oriental où un jeune serveur est vêtu d'un habit exotique (Lemaire, 1997 : 66). La foire fermée, il est contraint de déplacer son commerce sur le quai de l'École où le succès pourtant l'abandonne, le poussant à émigrer à Londres. Entretemps, son ancien commis sicilien appelé Francesco Procope dei Coltelli, ayant commencé à travailler dans la Foire Saint-Germain loge 121, choisit d'ouvrir son propre café. Quittant la Foire Saint-Germain, Procope habite rue de Tournon et, en 1686, il s'installe enfin rue des Fossés-Saint-Germain où il va fonder le café, connu, tout au long des siècles suivants, sous le nom de « Café Procope ». C'est dans cet endroit que les Parisiens goûtent pour la première fois des glaces, en se passionnant pour ce genre de rafraîchissement. Monsieur Procope donne son nom au café Procope et réussit à transformer cet établissement en un lieu élégant. À partir de ce moment, le mot « café » commence à indiquer aussi bien la boisson que le lieu où on le vend. De toute façon, ce Palermitain a eu le mérite de comprendre qu'il faut mettre en évidence le pouvoir évocateur du breuvage au moyen de la création d'un endroit charmant et lumineux de candélabres et de miroirs (Kemblowska-Dupiel & Lambeaux-Lion, 2001 : 26). Procope reçoit ses clients avec style : il traite ses visiteurs avec les plus grands égards, en les entourant d'un certain décorum et en leur servant des fruits confits, des glaces et des eaux de fleurs sur de grands plateaux portés par des garçons en perruque et en tablier blanc (Lemaire, 1997 : 70).

Se trouvant rue de l'Ancienne-Comédie, près de la Comédie-Française, proximité de l'ancien Jeu de Paume de l'Étoile, le café Procope est l'un des premiers exemples de cafés littéraires de Paris. En effet, le café rejoint son acmé au dix-huitième siècle, quand il est fréquenté par les écrivains les plus connus de l'époque, tels Piron, Destouches, d'Alembert, Voltaire, Crébillon, d'Holbach, Rousseau, Diderot, Duclos et beaucoup d'autres hommes de lettres qui font de ce café une succursale de l'Académie (Lepage, 1882 : 38)[5]. Les cafés parisiens ont ouvert leurs portes aux esprits des Lumières, préambule de la Révolution : « Or, qui avait amené cela [l'émancipation universelle] ? Ce n'est pas l'école sensualiste à laquelle on a attribué aussi l'honneur de notre magnifique révolution de 1789 ; c'est le café, le café seul qui a éclairé les esprits, opéré la fusion des castes et provoqué la plus énergique manifestation de la volonté populaire » (Anonyme, 1841 : 19). Voltaire et d'autres hommes de lettres des Lumières, comme Beaumarchais, le fréquentent assidûment : d'ailleurs, Voltaire y a une table réservée. Faisant connaître cette nouvelle boisson, Monsieur Procope consacre son café comme un lieu de rencontre réunissant le monde théâtral : auteurs, spectateurs, critiques, comédiens le fréquentent. Au café Procope, les Encyclopédistes travaillent sur leur projet commun magistral et, peut-être, Franklin y jette les bases de la Constitution américaine (Le Nouvel, 2012 : 53). Les contemporains ne font qu'exalter la vivacité culturelle régnant au café Procope, probablement le café littéraire le plus important du dix-huitième siècle :

[5] Autour 1715 Duclos, l'un des premiers admirateurs du Procope, témoigne de sa préférence pour ce café : « Comme j'étais venu me loger dans le quartier du Luxembourg, où j'avais fait des connaissances qui m'étaient très chères, je préférai d'aller au café Procope, voisin de la Comédie, que j'aimais beaucoup » (1855 : 55-56).

> Rien n'est plus commode, plus satisfaisant pour un étranger, que ces salons proprement décorés, où il peut, sans être tenu à la reconnaissance, se délasser de ses courses ; lire les nouvelles politiques et littéraires, s'amuser à des jeux honnêtes, se chauffer gratis en hiver, et se rafraîchir à peu de frais en été, entendre la conversation, quelquefois curieuse, des nouvellistes, y participer, et sans craindre de blesser le maître de la maison, dire librement son avis.
>
> Il y a environ six cents cafés à Paris, mais tous ne jouissent pas du même degré de considération ; quoique chacun ait son orateur, son Coryphée, ils ne sont pas des tribunaux où l'on juge le goût du siècle, les sciences, les arts et les grandes affaires des souverains. (Dulaure, 1787 : 106).

Dans *Bi-Bi* (1746), conte de fées libertin apparemment oriental, François-Antoine Chevrier insère, dans un faux décor oriental, la description du café le plus connu de la Chine. Mais le lecteur attentif comprend immédiatement que le café chinois Cropepo, écrit volontairement en italique, n'est que l'anagramme du célèbre café parisien Procope, dont il présente toutes les caractéristiques : « Parmi les cafés de Mazuli, celui de *Cropepo* occupe le premier rang. C'est dans ce lieu auguste où se rassemblent tous les gens de lettres et ceux qui aspirent à le devenir : c'est là où par une heureuse confusion, chacun parle, personne ne s'entend, et tout le monde juge. [...] chez Cropepo l'homme d'esprit qui parle avec modération, est réputé un sot » (1746 : 8-9). Encore une fois Chevrier bafoue le Procope en le jugeant comme un lieu de confusion où l'on ne respecte ni la pensée et ni le ton modéré d'autrui[6].

Le café de la Régence

À côté du célèbre Procope, le café de la Régence est l'un des cafés parisiens les plus connus de l'époque. Créé en 1681, le café de la Place du Palais-Royal est ensuite appelé, en 1718, Café de la Régence, en raison de Philippe d'Orléans, et devient l'un des cafés parisiens les plus prisés. Situé à l'angle de la rue Saint-Honoré et de la place du Palais-Royal, cet endroit est fréquenté par des clients célèbres et des joueurs d'échecs d'une certaine renommée : Deschapelles, La Bourdonnais, Philidor, Saint-Amand jusqu'au général Bonaparte (Lepage, 1882 : 125). Il est alors évident que ce café rassemble des couches sociales hétérogènes : il est en effet connu des comédiens, des écrivains, des philosophes, des joueurs d'échecs et des mouches de police qui le fréquentent assidûment (Wald Lasowski, 2011 : 85).

Diderot apprécie beaucoup le café de la Régence où il est spectateur passionné des tournois d'échecs qui font fureur à l'époque. Malgré les difficultés du ménage, sa femme lui donne chaque jour six sous pour qu'il prenne sa tasse. Voilà pourquoi Diderot rend hommage au café de la Régence, qu'il affectionne particulièrement dans *Le Neveu de Rameau*, où le protagoniste aime également se promener le long du quartier du Palais-Royal en dépit du temps : « Qu'il fasse beau, qu'il fasse laid, c'est mon habitude d'aller sur les cinq heures du soir me promener au Palais-Royal. C'est moi qu'on voit, toujours seul, rêvant sur le banc d'Argenson » (1862 : 1). Pourtant, si les conditions météorologiques sont trop mauvaises, il finit par s'en aller au café de la Régence pour s'adonner au jeu des échecs, le meilleur dans tout Paris concernant les échecs : « Si le temps est trop froid ou trop pluvieux, je me réfugie au café de la

[6] Ensuite Chevrier tourne en dérision ceux qui se considèrent comme les plus beaux esprits du café dont l'absurdité constitue une source d'inspiration pour l'écrivain : « Heureux café de Cropepo, peu jaloux du suffrage des gens d'*air*, je ne demande que ta voix ; c'est dans tes murs où j'ai puisé toutes les charmantes absurdités que tu vas lire » (11).

Régence ; là je m'amuse à voir jouer aux échecs. Paris est l'endroit du monde et le café de la Régence est l'endroit de Paris, où l'on joue le mieux à ce jeu » (2).

De même, Rousseau aime le jeu des échecs du Café de la Régence au point de s'y présenter déguisé en Arménien et contribue à faire connaître l'endroit dans tout Paris : « Le Café de la Régence, où J.-J. Rousseau allait habituellement jouer aux échecs. Ce philosophe attirait dans ce café une si grande quantité de curieux, que M. le lieutenant de police fut obligé d'y faire placer une sentinelle » (Dulaure, 1787 : 107).

Dans *Thémidore* (1744), le café de la Régence, qui a désormais perdu son allure, est comparé au Café des Beaux Arts, devenu à la mode et fréquenté :

> Nous considérons d'un côté de la place le café de la Régence, si brillant autrefois ; nous plaignions la maîtresse de ce lieu, qui a été forcée de fuir un époux qui ne sera jamais choisi pour servir le nectar à la table des dieux.
>
> De l'autre côté nous apercevions le café des Beaux-arts, café nouveau, orné très galamment, bien fréquenté, et qui, s'il continue, ne sera pas sitôt le café des Arts défendus (Godard d'Aucour, 2000 : 506).

Situé sur la Place du Palais-Royal, le Café des Beaux-Arts est fréquenté par des habitués et les artistes de l'Opéra (Fosca, 1934 : 32).

Le café des Tuileries

Dans *Margot la Ravaudeuse* (1748), Margot et Madame Florence déjeunent à la terrasse des Feuillants, au café connu comme le Café des Tuileries ; il s'y trouve une place gérée par Madame La Croix : « Allons, mon ange, allons au bout de la terrasse, nous déjeunerons chez Mme La Croix. Là, vous me ferez part du sujet de votre affliction : peut-être vous serai-je plus utile que vous ne pensez » (Fougeret de Monbron, 2000 : 807).

Une autre héroïne romanesque, Thérèse dans *Thérèse philosophe* (1748), fait un tour qui prévoit un arrêt à la terrasse des Feuillants, faisant partie du Café des Tuileries, et une promenade dans la grande allée des jardins des Tuileries : « Notre même raisonneur, en entrant aux Tuileries, aperçoit une jolie femme de sa connaissance sur la terrasse des Feuillants ; il se détermina à la joindre, à moins que quelque autre raison d'intérêt ou de plaisir ne le conduise dans la grande allée » (Boyer d'Argens, 2000 : 880-881).

Dans les *Confession d'une jeune fille* (1784), la protagoniste Sapho raconte une promenade aux jardins des Tuileries comprenant une pause sur la célèbre terrasse des Feuillants : « Dans la matinée le temps était calme, le ciel bleu, le soleil réchauffait l'atmosphère. Vers midi il s'était rendu une grande affluence de monde aux Tuileries sur la terrasse des Feuillants, lieu ordinaire de la promenade en cette saison » (Pidansat de Mairobert, 2005 : 1141).

En définitive, les cafés parisiens permettent à la fois la consommation d'une boisson, le café, et aussi des rencontres. La diffusion des cafés parisiens tout au long du dix-huitième siècle est étroitement attachée à la nature de la société de cette période prérévolutionnaire. Le café se révèle le lieu privilégié où se produisent des échanges concernant la littérature et la politique de l'époque : ce n'est pas par hasard que les écrivains des Lumières se rencontrent dans le célèbre Café de Procope, situé dans le quartier Latin, ou dans le Café de la Régence, près de chez le duc d'Orléans. Du point de vue littéraire, le rendez-vous dans un café représente tantôt un important moment de convivialité, tantôt un préliminaire à la séduction placée au centre de la

narration. Si dans la littérature libertine du dix-huitième siècle le café s'insère fréquemment dans un repas comme moment de convivialité ou prélude à la séduction amoureuse, Chevrier prend ses distances avec les autres romanciers libertins de l'époque parce qu'il déplore explicitement aussi bien les cafés que la consommation du breuvage[7]. De la même manière que Montesquieu, Chevrier considère les cafés comme des endroits à éviter parce qu'ils déclenchent des disputes trop animées où le point de vue des hommes les plus modérés n'est pas pris en compte.

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[7] Dans le roman libertin *Thémidore* (1744), le jeune protagoniste ingénu constate que la consommation massive du café est capable de solliciter des confessions inattendues : « Mon père fit venir du café, lui en fit prendre plusieurs tasses, et enfin il tira de lui que la veille il avait mené un monsieur habillé de noir au faubourg Saint-Germain » (Godard d'Aucour, 2000 : 529).

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Acne Mags: Identifying the Time Setting in Clive James' Novels through Bric-a-Brac Facts

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Keywords

London; 1980s; Sign of the Times; Mass Culture; TV; Rock/Pop Music.

The late Australian-born Cambridge-based polymath Clive James (1939-2019) was one of England's most creative and innovative men of letters with a prolific literary production. At the same time, he led a terrific career as a popular TV anchor. His line of work was marked by the blurring, if not the suppression, of the border between high and low culture. Among his literary production his four fictional novels: *Brilliant Creatures* (1983), *The Remake* (1987), *Brrm! Brrm!* (1991) and *The Silver Castle* (1996), stand out for their wit, creativity and experimentation. Moreover, they look as if they really want to outline a portrait of their contemporary times. Despite the fact of lacking any explicit mentioning of when the action takes place, it is through very clear and constant allusions (and omissions) that one can gather the specific year when each plot happens, being most of these hints taken from the low culture realm.

The late Clive James, born in the Sydney suburb of Kogarah in 1939 and dead in Cambridge in 2019, was a polymath man of great knowledge and culture (he was fluent in seven languages). He had a terrific career both in letters and broadcasting. In the first field he was a noted novelist, poet and memoirist without forgetting that he was the father of television criticism. In the other field, he was an interviewer, a Formula One commentator, Television New Year's Eve Special's Master of Ceremonies and host of the first television programme about television. The constant feature of his career was the blurring, if not the suppression, of the border between high and low culture. So wide his range of interests were that he could easily deal from the advantages of being Australia a monarchy (2001: 252-282) to the way tennis players wear their cups (2005: 220). James was a pioneer in considering television as a cultural form, and, consequently, to be considered on equal terms as literature, theatre, art, music or cinema, stating that "Anyone afraid of what he thinks television does to the world is probably just afraid of the world" (1983b: 23).

Regarding his writing, James is best known for his *Unreliable Memoirs*, an autobiographical series of five volumes, and his TV criticism (a genre he, in fact, created) pieces. But it is in his four narrative novels: the encyclopaedic *Brilliant Creatures* (1983), *The Remake* (1987), *Brrm! Brrm!* (1991) and *The Silver Castle* (1996), where his skills and wit are displayed at their utmost. These stand out for their wit, creativity and experimentation. The four ones share a common feature: the writing is very meticulous and congruent. While being independent from each

other and not being sequels at all, some characters of a novel appear in a different one, sharing the four ones the same coherent universe. James' fiction is painstakingly well-grounded set as the author provides the reader with a lot of information about everything: characters, places, events, habits, current affairs… In other words, the narratives look as if they want to show the Zeitgeist they are set, that is, it seems their aim is to produce a testimony of modern times. This shows a strong influence from the Swedish writer Hjalmar Söderberg. But unlike the latter in *The Serious Game* (2019), James does not explicitly mention the year when the action of each plot happens. Nevertheless, he is constantly leaving clues in the thread through very clear allusions (and omissions). Being so clear-cut the reader, through them, can gather the specific year when each plot happens. The year each novel is set is quite a recent one from the time it was published and from a sequence ranging from 1980 to 1991. Although an important part of the hints are taken from political and intellectual history, the bulk of them are taken from mass culture elements such as television programmes, rock music, star system, films and gadgets.

Even among this foursome, it is the first one, *Brilliant Creatures*, the most outstanding one. In a sort of encyclopaedic narrative, it is about the ups and downs of the former-poet-turned-editor Lancelot Windhover. A Chardonnay socialist member of London high society with an irresistible appeal for women, he is going through the last stages of his marriage with scholar Charlotte. All of this set in a world of extravagant characters and parties. But not only that, this is an essay-like novel, with an Introduction, Scholarly Footnotes and an Index. The outcome is an intelligent satire of London Literary World where Playfulness and Historicism are constantly featured. This can be seen when the characters are compared with historical and cultural figures. Among the many good examples, these can be found: when Lancelot's Greek cook has left him a piece of steak and kidney pie that gets burnt (1983a: 79), in the corresponding note Lancelot is likened to King Alfred of England (280); through the affair of Lancelot with his last lover Samantha they are analogized to Paris and Helen from the *Iliad*, as Paris is also known as Alexander, the Library of Alexandria becomes a metaphor of Lancelot's mind (280); when Samantha quotes Hamlet asking Lancelot about his hurt bum (143), in the note Samantha is compared to Hamlet and Lancelot to Ophelia (283); or when the New Romantic children of Charlotte and Lancelot say goodbye to their mother and David Bentley, her new life partner, by blowing a kiss with their hands (146), the couple is likened to Romantic poet John Keats and Fanny Brawne (286). Thus, *Brilliant Creatures* becomes an encyclopaedic jigsaw, providing the reader with a deeper insight of the fabric of the novel on knowing the references.

Due to the hints displayed along the novel, published in 1983, it can be concluded that *Brilliant Creatures* takes place in the spring of 1980. Regarding political history, the note explaining the sentence "Lancelot felt that it had been raining continuously since the fall of the Attlee government" (67), depicts it as a symbolic one since "The Conservatives were returned to power in 1951. Lancelot could not really feel that it had been raining uninterruptedly for thirty years" (279). If one counts thirty beginning in 1951, the result is 1980. Lancelot has a job task; he has to cater the world's most famous young film star during her stay in England for the shooting of the "prestige feminist epic called *The Woman Lieutenant's Frenchman*" (62), a clear witticism of the film *The French Lieutenant's Woman*, which was shot in 1980. Curiously, during a flight Lancelot takes to Los Angeles, the film projected is another one with the same actress, where she plays the role of "a journalist assigned to the life story of a presidential candidate" (134). The only film featuring Meryl Streep with these characteristics is *The Seduction of John Tynan*, released in 1978. Once in California, Lancelot, lodged at a motel room, watches the news saying that the actor who starred Captain Video (141) was found dead after a long time

with nobody taking notice of his absence. It happens that Al Hodge, the actor who played in that American sci-fi series, actually died alone in March 1979. In Hollywood Lancelot is invited to his screenwriter friend Randall Hoyle's housewarming party. At the end of the party Randall advises Lancelot about his having such a young girlfriend, as the Polanski scandal (which happened in March 1977) is still fresh (139). Back at Heathrow (133) and through other scenes of the novel (163, 288) there are hints that it is an Olympic year, those Games would be Moscow '80. While taking a taxi for the first time in a long time, Lancelot Windhover is appalled of "how the financial structure" (48) of England has changed since Decimalisation (and specially of the pound) established on 15th February 1971, "in ways not necessarily to his benefit". When television host Sally Draycott meets Elena Fiabesco (the lover of Victor Ludlow, Lancelot's boss) for the first time the former wears a 1978 Chloë suit, whereas the latter a 1980 YSL pants suit (121). Victor, in his turn, is attended by his butler Galtieri (163), who became Argentina's dictator in 1981 (Crystal, 1994: 1162). Indeed, there is no mention at all of the Falklands War, which took place between April and June 1982. During one of the weekly lunches of Lancelot with his friends, they talk about "Australian press ownership" (1983a: 173) of Fleet Street. This is contextualised in the bitter struggle for the ownership of *The Times* between Robert Holmes à Court, Australia's first billionaire, and media mogul Rupert Murdoch (Crystal, 1994: 678), who already owned *The Sun* and *News of The World*. This lasted until 1981, when the latter contender managed to acquired it. At the same time, upmarket magazine *Tatler* was owned by Australian real estate businessman Gary Bogard from 1979 to 1982. This without forgetting the "Australia mafia" of journalists that dominated *The Sunday Times* from the 1960s to the 1980s. When David Bentley, Charlotte's new life-partner, speaks with an Austrian peer about Genesis' last concert in Vienna (1983a: 202), there is no mention of Phil Collins' first solo album *Face Value* (released in January 1981) nor is there any fear about the continuity of the group (Larkin, 1993: 297), something that it propelled and only dissipated with the recording of their following two studio albums, *Abacab* in late 1981 and the self-called *Genesis* in late 1983 (497). Besides, Phil Collins stated that both Genesis mania and Phil Collins mania started in Germany with the release of the band's 1980 album *Duke* (Collins, 2016: 178). Another relevant piece of trivia is the fact that Anna Ford, from whom Sally Draycott is based, presented *News at Ten*, just like Sally herself (1983a: 249), until she left ITV in 1981(Waugh, 1985: 122). Indeed, Sally is depicted as getting frustrated with her job. A further fact regarding Sally is her fondness of her Porsche 928 (1983a: 64), a model that started in 1978. Meanwhile, Charlotte is a proud owner of an Austin Maxi (128), which had its production ended in 1981. Besides, Victor is always driven around London in a Rolls-Royce Corniche (121) of which manufacture ended in 1980. And finally, one day "A white police Rover" (71) goes past David very quickly. Undoubtedly, it is a Rover SD1, the standard model used by the English police beginning its building in 1976. Later on, it is found the police turn up as there has been a terrorist attack against some Iranians (71-72). It happens that there was an assault into the Iranian Embassy in London by Arab terrorists on the 30th April 1980 with the SAS putting an end to it on 5th May. Other technological fields are relevant too, such is the mentioning of the VideoDisc (279), also known as LaserDisc, introduced in 1970 (Hawkins, 1991: 1728), but there is, curiously, a lack of any reference at all of the CD, invented in 1981. This gets linked to the factor that in the novel there are lots of mentions of 1980 and backwards but no mention at all of 1981 onwards events, which clearly sets the novel at a fixed time. For instance, there is no mention at all of Lady Di (as she became Princess in 1981), in contrast to *The Remake*, where she shows up continuously. Knowing the year when the novel takes place is relevant

since you can determine other points in the novel. As a matter of fact, being aware that the year is 1980, one can foretell the upcoming USA president, whose dear friend is Elena and with whom she talks for so long on the phone before setting in the White House (1983a: 97-98). He can be no other than Ronald Reagan as he was elected precisely in 1980 (Crystal, 1994: 786).

Published in 1987, *The Remake* handles the neurosis of television astronomer Joel Court flirting fleshly and intellectually with the Mole Blunt, a university student very fond of postmodernism who happens to be the lover of his best friend Chance Jenolan. Through the glimpses that come ahead, it can be deduced that all of this happens during the summer of 1984.

Cambridge is depicted as being rolling in money since Silicon Fen (1987: 17) is giving out huge riches. This is due to the cyber-boom that began in the first half of the 80s with the appearance of PCs and microchips. As Cambridge was a leading IT centre already, its technological entrepreneurs got massively wealthy. Among Australia's feats mentioned by Joel is the winning of the America's Cup (35). This took place in the 1983 edition. He also mentions the wedding of *The Thorn Birds* actress Rachel Ward (35), which took place on 16th April 1983. Phil Collins is also said to sport short hair (36) so it cannot be after 1985, with the release of his *No Jacket Required* album. Joel fantasizes with a film about Bertolt Brecht starring Klaus-Maria Brandauer and Meryl Streep (46) without any mention of *Out of Africa*, which was released in 1985. Besides, the Mole Blunt is a huge fan of the series *Auf Wiedersehen, Pet* (61), about the experiences of a group of Geordies working as bricklayers in Germany, which started being broadcast in 1984. While the Mole Blunt listens to Shostakovich, Joel Court watches a Channel 4 News report on Lady Di (56). The then-alternative Channel 4 began broadcasting on 2nd November 1982 (Watson, 2015: 367). Later it is commented that commissioning editors for Channel 4 is the right job for unskilled and creatively talentless people (1987: 123). Joel is also fond of CNN, started in 1980, constantly watching it (66, 97, 134) and getting obsessed with the famine taking place in Ethiopia (97, 179) between 1983 and 1985 under the Derg regime. Curiously, there is no mention of the Live Aid concert that took place in 1985. Chance is absent as he works with Peter Hall in both the National Theatre and Glyndebourne Festival (69). Indeed, Peter Hall was the director of the National Theatre between 1973 and 1988 (Crystal, 1994: 417) and of Glyndebourne Festival from 1984 to 1990. Both Joel and Chance declare having seen *Tootsie* (released in 1982) twice in the cinema each (1987: 78). Besides, Donna, Joel's daughter, gets very angry when losing at Trivial Pursuit (26), a board game launched in 1981, being its sales rocketed in 1984. The Mole Blunt states that the dress she is going to wear at a party for the publication of Chance's new book is "OTT" (104), an expression taken from a youth show with the same name which started being broadcast in January 1982. At the same party Ambrose, her "official boyfriend", complains to her that the party looks like a Swatch advert (121), Swatch being launched in 1983. At the party, after talking about broadcaster TV-Am's problems (122) that happened in Spring 1983 and seemingly to be solved by the end of 1984, the title of a new essay is commented: "*From 'Duel in the Sun' to 'The Jewell in the Crown':* [the latter a series premiered on 9th January 1984] *a Study in Semiotic Imperialism*" (124). Putting this together with the assessment that film director David Lean edited *Passage to India* (also released in 1984) in the kitchen of his Docklands flat (126), both *showing* an emphasis on the Raj Revival of the 80s. In addition, it is said the knowledge of the place where Lean assembled his films made the Docklands shift into a very trendy place to live. The redevelopment of the Docklands began in 1981 as a solution for the closing of wharfs in the Isle of Dogs. There is also some talking of another royal wedding in a year at the earliest

(134). Undoubtedly, it is the Duke of York's which took place in July 1986. The beginning of AIDS scare is featured, as the action of getting into the party on the arm of a gay painter is considered a brave action (111); in addition, Joel is compassionate towards homosexual men's late fate (139), Chance writes to the Mole Blunt that in Rio "even the goats have Aids" (76) and at the end of the novel both Chance and his wife Angelique Visage are rumoured of having contracted it (222). All of this is set upon the rise of AIDS epidemics and the discovery of its root HIV in 1983 and the death of its first casualties. With regards to Chance's collection, this novel does mention CDs indeed (135) in contrast to *Brilliant Creatures*. As the Mole Blunt is very fond of Sade (69), Joel Court tells the Mole Blunt that he is the only Englishman of his age that likes Sade's "Smooth Operator" (136) from the debut album *Diamond Life*, released in July 1984 (Larkin, 1993: 977), that same album features "Frankie's First Affair" of which the Mole Blunt was keen on dancing to (69). Chance in his turns tells Joel that he and the Mole Blunt have a clique in Biarritz calling themselves "the B-Team" (1987: 159), in an obvious pun to the *A-Team*, which began broadcasting in 1983. In Biarritz too, the Japanese businessman Hideo Nagoya is said to be running to the water "only slightly more slowly than Carl Lewis […] at Los Angeles Olympics" (184), which took place in the summer of 1984. When Joel and the Mole Blunt arrived at Biarritz, the town is expected to be the first to be connected to a state-of-the art cybernetic network by the end of the summer (157-158). This system can be guessed to be the Minitel, a proto-internet available only at a national level in France, being Biarritz the chosen place where to start it (Gayan, 1983: 103) on 11th September 1984. To get it in operation, the local electric supply has to be switched off (1987: 185, 190), something which meets the climax of the novel. One of the things Joel does when he returns home, is to help his son Benjamin with an Amstrad instruction book (198), being Amstrad's first PC model, CPC 464, released in April 1984. Besides, Chance lets Joel know that he intends to include "Steph of Monaco" (195), who only became of age in 1983, among the cast of the film he is shooting. The music used at Donna's school show is said to owe very much to *Chariots of Fire* (198), released in 1981. At the end, during a last party the Falklands War Factor (205) is spoken about, depicting the moment of renewed national pride that swiped England after the victory in 1982.

Brrm! Brrm!, published in 1991, deals with the cultural shocks of a young Japanese man, Akira Suzuki, posted in London as he interacts with the English. This novel is clearly taking place throughout 1987, being the action mainly in autumn. Among the four, it is precisely this one in which the time setting is most obvious, which is seen in the following traces.

As Suzuki gets private English language and culture from journalist Ted Rochester, it is stated that from Rochester's flat one can see "a tower said TELECOM" (1991: 39), it is Telecom Tower, now BT Tower as the company changed its name in 1991. Meanwhile, Suzuki's love infatuation Jane Austen Ormond has her articles poorly-paid because there are a lot of youth magazines like "*Face*, *Blitz*, *ID* and *Arena* […] covered the same few subjects at once" (29). It happens that among these "acne mags" (38), as jocularly called by Ted Rochester, the last one was founded in 1986, whereas the second ended publication in 1991. In a gym, Suzuki befriends Lionel, a boxer and broker, who is always making jokes about *Endurance*, a Japanese show having some extracts broadcast on English television commented by an Australian host (54). Obviously, it is Clive James himself in his probably most well-known programme *Clive James on Television*, broadcast from 1982 to January 1988 that used a pioneer technique of featuring snippets from other programmes including the afore-mentioned Nipponese one (2010: 16-17, 20-21, 90-91, 115), which began broadcasting in 1984. Suzuki is

also very keen on theatre. Among the plays he attends there is a new modern one in the National Theatre about economic "decline" (1991: 82). The only play performed which fulfils these characteristics is Alan Ayckbourn's *A Small Family Business*, which was precisely premiered at the National Theatre on 20th May 1987. Later on, one evening Suzuki and Jane went to Lionel's flat warming party "by means of the new Docklands Light Railway" (98), which was inaugurated in August 1987. But the most identifying fact is that "On the day after Lionel's flat warming party the stock market crashed" (109). This economic calamity is no other than the '87 Crash, which took place on 19th October 1987 (Hawkins, 1991: 1726). After an incident in a disco, a police woman tells Suzuki that "watching 'The Bill'" (James, 1991: 127), a series that started broadcasting in 1984, is what makes the inspector interrogate him with so much jargon. Furthermore, Waldemar Januszczak, who in the novel is characterised as BBC presenter Wladislaw Januloviczesceu (145), left BBC2 for Channel 4 in 1989. During Suzuki's last visit, Ted Rochester tells him about meeting Duke Hussey and his wife at a BBC's dinner (153-154), being Duke Hussey BBC's chairman from 1986 to 1996. It is also remarkable that nothing happening between 1988 and 1991 is mentioned at all, notoriously neither the fall of Berlin's Wall nor the Gulf War.

Published in 1996, *The Silver Castle* is the story of Sanjay, a street kid that becomes a Bollywood broken toy, keeping pace with the development of India's New Economic Policy after being since independence a "government-controlled economy" (1997: 38) in the so-called Licence Raj. In contrast to the previous novels, it has a greater time span, taking place between 1989 and 1991, after some very few chapters dealing with Sanjay's childhood and his teens.

Ted Rochester, who also appears here, states: "Thank God the [Berlin's] Wall's down" (93), this happening in November 1989 (Hawkins, 1991: 1726). Meanwhile, a friend of his asks about Dan Quayle (1997: 94), Vice-President with George HW Bush, whose mandate began in 1989. It is said indeed that Ted Rochester returns to England "At a time […] before deregulation" (1997: 96), which was completed in 1991. Afterwards Sanjay begins to work for American correspondent Scott. He and his American friends talk about the fact that holdings outside the broadcasting world are buying out USA private television networks, a process that took part in the middle 80s. This results in CBS and NBC suppressing their news bureaus, unlike ABC (116-117). The remaining private network FOX, founded in late 1989, is not even mentioned at all. Afterwards, they switch the topic of the conversation into film stars. Despite the fact of being considered in a far lower level than his wife Demi Moore, Bruce "Willis could be huge" (118) as one has just to "Wait for *Die Hard*" (a 1988 film) to be enhanced in its success. Also "The woman who is really going to make it is Mary Elizabeth Mastrantonio" (118) without any mention of 1991 blockbuster *Robin Hood, Prince of Thieves*, while Brooke Shields will be an "enormous" star (119). In addition, *Shag* (a 1989 film) has found a new talent in Bridget Fonda (119). Moreover, the top actresses are stated to be Kim Basinger, Nastassja Kinski and Isabella Rossellini (119). Besides, it is told that Polanski has just married a much younger wife (118-19), in fact, it happened in August 1989. It is told that while deregulation is "on the horizon but not quite arrived, the quota system was still so strict that hardly any American films" reach India (120), so Sanjay has no idea about whom they are talking. When Sanjay returns to Bollywood Film City as a guide to an Australian TV crew, a film is being shot starring Divya Bharti (140), a very young Bollywood actress who died in 1993. An important fact of the story is that it runs parallel to the showing up of different brands of fizzy drinks. It began with local ones, like Thumbs Up (11, 159), being offered to Sanjay as a child the first

time he went to Film City, or Limca (81) which was his greatest treat as a teenager to continue with the arrival and success of world-wide names. The Americans gave him cans of the exotic Coca-Cola, which was unavailable in India between 1977 and 1991. On Sanjay's first day at Bollywood as a stunt, he witnesses the putting up of a huge electric Pepsi billboard at the top of a tall building (156), being already crowned when he returns from work (164). This "talisman of deregulation" (156) is framed with the coming of Pepsi to India, which happened in 1988 to take over the market. As economic openness takes off, "the consumer markets expanded, the clothes and expensive toys favoured by famous young people […] were all brought in" (150). Another interesting point is that Sushila, a Bollywood Old Glory who is introduced to Sanjay as he begins working at Bollywood (160), is based on Nutan Samarth, who died from breast cancer in 1991. In addition, a film director mentions *JFK* (released in 1991) as the worst film ever (194). Moreover, Sanjay enjoys watching MTV (223, 228) at his girlfriend Miranda's home. It happens that MTV Asia broadcast from 1991 to 1993, when it became Channel [V], with MTV India only started broadcasting by late 1996. The film critic interviewing Miranda mentions both *The Bonfire of the Vanities* (released in 1988) and *Alien Nation* (234) (released in 1987, curiously set in 1991). Miranda is very keen on being cast (235) in a future film project directed by producer Ismail Merchant. She refers to *In Custody*, which was released in 1993. Despite the mention of Hindu-Muslim riots (214), something that began in 1990, there is no reference to the terrorist attack that took place in Mumbai in early 1993. Sanjay and Miranda always sleep together after watching the daily episode of American soap opera *The Bold and the Beautiful* (235), which successfully started broadcasting in "the whole of India" (235) in 1991 with the advent of private television (Rogers, Singhal & Thombre, 2004: 442) becoming an instant social phenomenon there (443, 446-50). At the end, Miranda marries ruthless businessman Gupta (1997: 258). It happens that in 1991 Bollywood star Tina Munim, from whom Miranda is based, married Anil Ambani, one of the richest Indian businessmen and Gupta's real-life counterpart.

This essay wants to prove that it is possible to identify the time setting of a novel through lowbrow references as well as highbrow ones. This analysis hopes to highlight the capacity and creativity of unfairly less known writer Clive James (1939-2019).

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A New Way to (Mis)Understand the Power of *Fantasy* in Mark Lawrence's *The Broken Empire* Trilogy

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Focusing on the study of one of the most popular trilogy of our times, in this article we propose an analysis of the manner in which the possibilities of fantasy literature are adapted to the "requirements" of pop culture. The fact that fantasy literature is studied methodically (at the level of academic research), but it is also a subject that belongs to mass culture, is a typical attitude of postmodernism: the dialogue between "high" and "consumer" culture and the introduction of the latter in the sphere of academic research. However, once the common reader becomes a force whose expectations begin to influence the course of literature, it undergoes a progressive devaluation. As for the novels from *The Broken Empire* series, we must emphasize from the very beginning that they are not addressed to the readers who prefer fine ironies or subtle cultural connections – instead the three chosen novels are very good examples of irreversible fusion between literature and pop culture.

Keywords

***Grimdark Fantasy*; pop culture; anti-hero; innovation; pseudo-medieval imaginary.**

In fantasy literature, writing constantly oscillates between convention and innovation. Thus, we notice theappearanceof some new paradigmsthat still retain a common ground with the sources that inspired them. Most often, fantasy prose outlines a world that fits within the boundaries of subjectivity, but which presents itself as objective and even "real". So, the author constructs a veridical illusion – and the fiction "constructs a personal myth" that resembles "the image and likeness" of the author (Cernăuți-Gorodețchi, 2002: 113). Although a study of a literary phenomenon that is in full creative effervescence is quite risky, in this article we will deal with that subgenre of fantasy literature called *Grimdark Fantasy*[1]. Unlike the well-known conflicts between good and evil, present in "High Fantasy" – a (sub)genre explicitly called since 1971 (Stableford, 2005: 198) – the latter proposes a world in which there is no longer a well-defined boundary between "good" and "evil". Due to its importance in this literary paradigm, but also for methodological reasons, in this article we will focus on *The Broken Empire* trilogy by Mark Lawrence[2].

[1] It is widely accepted that this subgenre appears around the year 1990 as a reaction to J.R.R. Tolkien's way to understand and write fantasy literature. So, *Grimdark Fantasy* could be called an "anti-Tolkien" approach to fantasy writing.

[2] American-British writer of fantasy literature, born in 1966. His texts are very popular, being currently translated into more than 20 languages.

The fantasy genre is usually included in the sphere of paraliterature, being included in the category of "children's literature" – this fact causes many researchers of literature to consider it unworthy of a thorough study. However, analyzing it beyond its "label", we may notice that this type of literature uses profound constructions of the imaginary (utopia, for example) that attract readers of all ages. Although its roots are much older, it is only starting with the twentieth century that it begins to reach a remarkable size, expanding into several environments, the most notable of which are the film and video game industry (Vesa, 2014: 227-264).

Given the magnitude of this genre in recent decades, there are already numerous studies on fantasy literature: Brian Stableford (*The A to Z of Fantasy Literature*); Brian Attebery (*Stories about Stories: Fantasy and the Remaking of Myth*); Margaret Atwood (*In Other Worlds: SF and the Human Imagination*); Kathryn Hume (*Fantasy and Mimesis: Responses to Reality in Western Literature*); Richard Mathews (*Fantasy: The Liberation of Imagination*) and, last, but not least, an important dictionary of terms related to fantasy literature, coordinated by John Grant and John Clute (Grant & Clute, 1999). Despite the popularity it enjoyed in the space of Western culture, the fantasy genre remained a rather marginal subject in the Romanian culture. Among the first specialized studies published in Romania on this topic we can mention: *Poetica basmului modern* (Cernăuţi-Gorodeţchi, 2002).

Regarding the historical perspective on fantasy literature, its temporal delimitation can still be open to interpretations. The Cambridge Companion (James & Mendlesohn, 2012) recalls texts that are included in the "classic" fantasy style and were published around 1700. Although the elements considered "fantastic" were an integral part of the stories since the oldest times, the literary texts that use them as pillars of their own world (more precisely, of a world with rules that are separated from those of immediate reality) are rather a peculiarity of modernity. Modern fantasy writings began to appear in the nineteenth century, after a period in which a series of novels and chivalric stories (whose fantastic elements could be placed very close to the border of credibility) were quite popular. In any case, it must be emphasized that this genre is not a particularity of modern times except from the point of view of new forms that cover the old background of the imaginary. From this perspective, fantasy writings are considered "modern fairy tales", adapted to the expectations of contemporary culture (Carpenter & Pritchard, 1990: s.p.).

If by the end of the eighteenth century the possibility of reading literature was still a luxury that most ordinary people could not afford, things changed radically as the common reader became a force whose expectations began to influence the course of (writing) literature. Thus, in the contemporary period, the sensational and the superficial appear to be sufficient to capture the attention of most readers, and fantasy – once inclined towards harmony and symbolic depth (from the Romantic Period) –is seen rather as a bizarre preciousness. So it is not surprising that much of the recent representations of a fantastic world have become the product of negative imagination. Under these conditions, fantasy tends to be associated only with a negative psychic activity – that is situated at the opposite pole of the genuine reverie: "A good active imagination leads to the unexpected and creates insight and a fresh perspective. Fantasy, on the contrary, is repetitive and concerned witht he ego. It feels sterile, if enticing, and provides no new information or insight" (Raff, 2000: 61).

With the development of studies on the imaginary and the contribution of researchers such as Gaston Bachelard, Mircea Eliade, Albert Beguin, Gilbert Durand, Jean Burgos or Hugo Friedrich, the distinction between the two types of imagination (positive/negative) has become

somewhat simplistic. However, it is still a fundamental principle and, implicitly, unavoidable when making a presentation of the evolution of the concept of "fantasy". In addition, it could be exciting to realize a comparative analysis of the two types of imagination with the two types of initiations: into "good" and into "evil"[3].

To initiate a short analysis of the two types of imagination we will start from the distinction between the authentic "power of imagination" (from Greek *phantasia*) and inferior fantasy. In the long run, the inferior fantasy proves to be useless and even harmful – all the more so if we agree that "fantastic art remains a way to access the secrets of creation" (Solier, 1978: 239). Also, it is useful to remember that „true imagination possesses a power and depth that fantasy does not possess" (Raff, 2000: 53). This "true imagination" is characterized by a depth that we will not find in later fantasy literature[4].

Positive imagination (called "active imagination" by C.G. Jung or "reverie" by Gaston Bachelard) is the "true fantasy" that is complemented by inspiration and intuition. In fact, the reverie that is not guided by inspiration and understood (actively) by intuition is just an early stage of positive imagination. It is essential to understand that positive imagination is a generating capacity due to which the writer (and the artist in general) is able to create his work. Before materializing, the project, idea or sketch exists on the mental plane, in the form of representations that need a mediator in order to manifest in an organized form.

Negative imagination, on the other hand, uses creative dynamism for destructive or, at best, derisory purposes. For this reason, we understand that negative attitudes and even destructive actions are direct results of the perversion of the natural capacities of the positive imagination. The main cause of this perversion is the very desire to obtain selfish satisfactions – a factor that also substantiates the character of the anti-hero. Moreover, the negative imagination cannot coexist simultaneously with the positive one, because, in the long run, they are interchangeable. Therefore, it is the same capacity of imagination that has two opposite possibilities of manifestation. The transformation of negative imagination into positive imagination appears as a precondition for the acquisition of authentic knowledge.

If in traditional fairy tales the contouring of a symbolic space is very noticeable, in the case of contemporary fantasy literature the living dynamism of the symbolic language is, most of the times, absent. Although the "literary fairy tale" has as prototype the German romantic fairy tale – *Kunstmärchen* –, in the contemporary period there is a predilection of the most readers for innovative fantasy writings, in which the imaginary specific to "classic" fantasy writings tends to become increasingly distorted (Zipes, 1992: 20-40). Regardless of the form in which it is presented, the modern fairy tale can be studied taking into account (at least) the two models: the one intended for children and the other intended for adults (Shavit, 1986: 68). In addition to an increased complexity, the second model is characterized either by the tendency to develop and "adapt" the first model, or by the desire to parody it. Beyond the various writing techniques or the suite of stylistic ornaments, the basic structure of these modern fairy tales is very similar. Nevertheless, one of the peculiarities of fantasy literature is its popularity both

[3] From the old sapiential texts, two major (and diametrically opposed) types of initiations are mentioned: one into "good" and one into "evil". A suggestive example for the second type of initiation can be found in E.T.A. Hoffmann's novel, entitled *The Devil's Elixirs* (*Die Elixiere des Teufels*).

[4] It is not hard to notice that the contemporary fantasy literature proposes a fictional scenario that is rather based on principles of negative imagination.

among children and adults – sometimes we can see that it is the same novel that manages to attract readers of all ages[5].

The fantasy genre is recognized as a type of speculative fiction, set in its own universe – built from (and for) the desire to go beyond the boundaries of the possible. Its first and most notable sources of inspiration may be the mythical structures and folkloric elements specific to the nationality of the authors, which merge with elements of everyday reality. In order to adapt to the expectations of the modern readers, but also to increase its own limits, fantasy literature has overcome the characteristics of a single compact literary genre, becoming like a bizarre tree that combines natural elements with artificial ones and which, necessarily, branches into several subgenres.

A fairly recent subgenre of the fantasy literature is *Grimdark Fantasy* – comprising texts that ignore most rules of morality, are full of a sense of gloomy humor, present dystopian societies, violent characters and, implicitly, many bloody scenes and shocking details. In fact, states of tension and fear are deliberately sustained by reading fantasy literature and, in particular, the (sub)genre already mentioned (Caillois, 1975: 175). The trilogy of Mark Lawrence that we will analyze during this study is a possible example of *Grimdark Fantasy*.

When everyday life no longer meets our expectations, there appears a desire to "taste" an "alternative world". Such an alternative world, which combines themes and characters specific to the S.F. literature with emblematic elements of the pseudo-medieval imaginary is proposed by Mark Lawrence in the trilogy entitled "The Broken Empire". In this case, we are dealing with a post-apocalyptic "history of the future" that frightens and fascinates us, representing a paradox that sometimes provokes curiosity and sometimes repulsion. Although the novels of *The Broken Empire* series propose certain situations and lines in which a (nearly) philosophical substratum can be intuited, outlining, at the same time, quite complex characters (compared to those that appear in other texts belonging to the same genre), they remain rather in the sphere of interest of the general public. In other words, in terms of the form of the text and its ideational background, we must emphasize that it is not addressed to a very "pretentious" reader. At first glance, subjecting such a trilogy to a thorough hermeneutic approach might seem like an intellectual "fad". Despite this appearance, the approach proves useful to notice the mechanisms that create and sustain the existence of an alternative history – rooted in both the (still fertile) soil of the medieval imaginary and in the imaginary of S.F. literature.

In contrast with the repression of "inappropriate" instincts and behaviors (which, of course, would negatively influence the readers), specific to the traditional fairy tale – and which reached its peak in the context of the Victorian fairy tale – in these "modern fairy tales" we are dealing with a very vulgar language, extreme violence, ostentatious sexuality, and, of course, with the full representation of an anti-hero. Honorius Jorg Ancrath, the protagonist of the trilogy, becomes, successively, "Prince of Thorns"[6], "King of Thorns" and "Emperor of Thorns" – transforming any event or being he encounters into a stair whose value is given only by the fact that it can bring him closer to his own goals. Being as consistent as he can be in proving that "the end justifies the means", Jorg never hesitates to step on any of these "stairs" and leave them without remorse.

Dealing with a novel categorized as *Grimdark Fantasy*, it is not surprising that *Prince of Thorns* begins with a series of robberies, ruthless murders, rapes and all sorts of such acts committed by the band of robbers led by the young Jorg Ancrath. From the very first lines we

[5] The fictional writings of J.R.R. Tolkien can be such examples.

[6] Published in 2011, it is Lawrence's debut novel and, at the same time, the first volume of the series.

are introduced, without any explanation (which increases the effect that the descriptions have), in the world of the main character:

> Ravens! Always the ravens. They settled on the gables of the church even before the injured became the dead. Even before Rike had finished taking fingers from hands, and rings from fingers. I leaned back against the gallowspostand nodded to the birds (…) Thetown-square ran red. Blood in the gutters, blood on the flag-stone, blood in the fountain. The corpses posed as corpses do. Some comical, reaching for the sky with missing fingers, some peaceful, coiled about their wounds. Flies rose above the wounded as they struggled. (…) And this was Mabberton. Two hundred dead farmers lying with their scythes and axes. (…) War, my friends, is a thing of beauty. Those as says otherwise are losing". (Lawrence, 2011: 10)

Even from these first lines, one can see the relaxed attitude with which the protagonist narrates everything that happens around him. In fact, he is the very reason for the destruction of villages. The descriptions will continue, becoming more and more striking, and the narrator's attitude will remain just as natural – a clear sign that such events represented for him something as trivial as possible. What may be most surprising is that Jorg, the dreaded leader of the gang, is only 13 years old. The surprise of the reader is permanently provoked by the deeds of the main character, who commits most of the horrors imaginable – either out of a desire for revenge, or just out of boredom. The plot begins to take shape gradually, establishing a certain order of events in the general chaos that dominates the world in which we are introduced. To understand how the text is structured, we must remember that events are not presented chronologically, and the chapters of the present alternate with the description of past events – thus, combining two narrative threads.

Throughout the chapters focused on the character's past, we learn that prince Jorg survives the unfortunate event in which his mother and brother, William, were killed. Subsequently, the protagonist frees several dangerous detainees, accompanies them and even earns their respect, becoming their leader. The purpose of the prince's gang was to plunder the regions ruled by King Ancrath's opponents and to remove their heirs – in addition to the small "immediate benefits".

At the age of 15, Jorg returns to his father's castle and claims his right to inherit the throne. But while he is traveling with the robbers, his father remarries and expects a son. Trying to get rid of Jorg, the king sends him on a nearly impossible mission: the conquest of the Red Castle. For the fulfillment of the mission, the king provides him with an insignificant army, which the young man adds to the several dozen robbers led by him. Despite the initial expectations, the prince completes this task. Remembering some old parchments he had studied, he discovers that beneath the mountain on which the Red Castle is built is buried a kind of weapon designed by the Builders (name given in this alternative history to the ancient masters of the Earth). The weapon turns out to be a radioactive charge that Jorg manages to activate, triggering a huge explosion.

Although the prince returns home victorious, his father does not recognize his right as a pretender to the throne and stabs him right in the throne room[7]. Following this incident, Jorg

[7] We are no longer surprised by this reaction when we learn that the assassination attempt on Jorg's mother and brother was largely due to his father.

is between life and death, entering a kind of antechamber of the World Beyond. In those moments, he meets the spirits who rule the world from the "unseen spheres". With the support of such a spirit, he comes back to life and decides to establish his own kingdom. We notice that in this particular context, as in the case of fantasy literature in general, "the supernatural no longer fits in schemes and structures, but enters the natural world and corrupts it" (Cernăuţi-Gorodeţchi, 2002: 123). This would be the framework in which the conquest of the Broken Empire begins. At the end of the first novel of the trilogy, the protagonist carries out his plan and proclaims himself king over the domain of Count Renar, one of those who was directly involved in the attack in which his mother and brother lost their lives.

In short, from the desolation of some villages unable to defend themselves against the thieves who attack them, the first part of the trilogy continues with a series of actions meant to turn Jorg into a king and, at the same time, to prepare his revenge. The next two books (*King of Thorns* and *Emperor of Thorns*), continue with an action (made up of some predictable details) that ends in a rather unexpected way. In the second novel of the trilogy, we are dealing with a consolidation of Jorg's power. The third novel of the series, *Emperor of Thorns*, is a little more subtle about the way Jorg arms himself – doing so philosophically rather than literally and embarking on a journey to clarify his destiny. In fact, compared to the first two novels, there are more inner monologues that aim to put order in the inner and outer disorder of the world. Thus, the selfish and nihilistic protagonist (at the beginning of the trilogy) gains a little more depth in how he solves his existential problems, traveling to Africa in search of answers. Of course, the choice of the desert setting (in which he follows a kind of initiatic path) has a special significance. However, unlike the classical representations of the path of initiation, the protagonist"s journey continues to be atypical – and even absurd – in many ways. An example is that one of the main (re)sources from which Jorg extracts his "wisdom" is Fexler, a creature ("animated" with artificial intelligence) that is slightly flawed.

Discussing the end of the trilogy, we notice that one of the key moments is Jorg's realization that his son will never be safe in that world – an achievement that is also a strong motivation for the final sacrifice of the protagonist. Finally, Jorg dies to reunite with William (his murdered brother, who had become "The Dead King"). Thus, certain passages from Fexler's "prophecy" are fulfilled. The major purpose of the reunion of the two brothers is to bring reality back to normal – so, to transform the alternative history of the book into the real history outside the book.

Summarizing the subject of the trilogy as much as possible, we can notice that it begins with the presentation of Jorg's feats in Mabberton and ends with the transformation of the killer and rapist into a "martyr" who will save the world. Between these two moments, an atypical journey can be found, stained with a lot of blood and tears (which are, of course, of Jorg's victims). It is quite difficult to imagine how it would be possible for a child who grows up nurturing his hatred and thirst for power – being able to commit most of the cruelties imaginable – to become a "martyr". Of course, like all his actions, the decision to sacrifice his life to "save the whole world" has a selfish motivation: Jorg wants to impose his own will even against predestination – because someone else was meant to sacrifice his life.

As we can easily see, the protagonist of the trilogy is an anti-hero par excellence. Also, Jorg Ancrath is a kind of atypical wandering knight. On the one hand, the ideal knight is (or should be) both a saint and a hero; on the other hand, Jorg contradicts, point by point, the defining elements of the representation of the ideal knight. The destinies of the two types of characters go, however, through a series of stages that are under the sign of initiation and sacrifice.

Paradoxically, Jorg even ends up as a "martyr" who is able to sacrifice everything to fulfill his own will. If, in the case of the hero, the fulfillment of his condition is achieved *from, through and forgood*, in the case of the anti-hero, the "fulfillment" is achieved *in and through evil* and for a selfish "good" – his purpose being limited, each time, to the narrow sphere of one's own perspective. In this context, we could mention the difference between positive imagination and negative imagination – understood as a fantasy that does not go beyond ego-centrism: fantasy, on the other hand, never transcends the ego. While imagination contains information about the other parts of the psyche and discloses the path to be followed, fantasy is about the ego's needs, desires, and quest for aggrandizement" (Raff, 2000: 56).

Paradoxically attached to the traumas of the past, the main character transforms them into the engine of his will to power. Thus, his first motive for revenge starts from the tragic event (which he experiences at the age of nine) of a plot in which his mother and brother are killed, and he is saved by a thorn bush that will leave deep and painful marks both in his body and in his memory.

We might ask ourselves why in the contemporary period the anti-hero became so appreciated and admired compared to the ideal – or idealized – hero from the period of Romanticism, the literature of the Middle Ages or the texts of Antiquity? Does the (post)modern reader resonate more with the way of being of the antihero than with that of the hero? Is the antihero more (in)credible or more "human" and closer to the taste and condition of modern man than the "dusty" hero of ancient myths or medieval legends? And, finally, is the appreciation of the anti-heroes in the contemporary period an effect of the moral degradation of society or just the cause of a "harmless distraction"? Going over these questions for which each of us has already prepared (at least) one answer and many arguments, we highlight only the idea of "distraction", because it helps us to understand the desired and assumed fascination of an alternative history.

From the perspective of its manifestation, any distraction (or entertainment) is "offensive" in relation to the psyche of the reader. Thus, if the distraction – understood as an acceptance of fantasy – does not meet a defensive attitude, it enters undisturbed into the inner universe of the receiver, enchants and "steals" not only time but also the energy that gives vitality to the alternative history. In fact, the "offensive of the distraction" meets wide open the gates of acceptance and offers the reader the opportunity to "escape" from reality into another (unconventional) reality that allows him to live the alternative present and, at the same time, to be "absent in front of the self". This attitude represents, as Mircea Eliade observes, a "defense against Time" (Eliade, 2010: 28-29).

Since antiquity, there have been storytellers who helped people to "escape" from everyday life. So, the imaginary worlds have exercised a constant fascination throughout each historical epoch, yet the technological means of the contemporary period contributes in a special way to the expansion of this phenomenon. Representing a modern expression of the fantastic, the fantasy genre "feeds" the imagination of readers, fully satisfying the need for storytelling (Jackson, 1981: 32). The success of this literary genre is based, first of all, precisely on this "need for story". In an immediate and rigorously systematized existence, fantasy literature proposes a world without well-defined boundaries, where repressed desires can be satisfied and where there is even the impossible.

In the fantasy genre – and in Mark Lawrence's trilogy, in particular – there is an apparent reversal between the literal meaning of events and the allegorical meaning. The reversal results in a very visible "display" of the literal meaning that bears the "costume" of allegorical events.

This is not necessarily a gain, because (at least) one of the levels of interpretation of the text is lost – a fact that is sometimes knowingly pursued even by the author[8]. Thus, fantasy literature appears as a *literal allegory*. In other words, the literal interpretation is clothed in the "garment" of allegory that becomes, in time, the "skin layer" of the text and, finally, its very "body". All this time, the allegory disappears ashamed, banished and unwanted. So, the literal and the allegorical interpretation merge into an indissoluble unity that results (most of the times) in the disappearance of the allegorical meaning itself.

The "story for the sake of the story" that proposes a secondary world sufficient for itself – and does not contain hidden meanings or complicated interpretations – is one of the defining limits of contemporary fantasy literature. Authors who choose to write their text in the form of a *literal allegory* are also encouraged by the expectations of readers who want to be impressed and entertained in a way that is as efficient and easy to digest. If, in the "traditional way", the allegorical meaning *is not immediately accessible* to the reader, in postmodern fantasy prose *it is simply not* present[9] – and if a reader tries hard to find it, he often invents it. Fortunately, few fans of this genre have such a speculative appetite.

In order to deepen our understanding of the previous idea, we could remember the theory presented by J.R.R. Tolkien in the essay "On Fairy Stories" (Tolkien, 1964: s.p.). He calls the work of the divine Creator "Primary World" and the work of the writer "Secondary World" – which bases its existence on a "literary belief". As long as there is a consciousness that perceives them and knows their meaning and rules of organization, both of these two worlds are *real*. In addition, the "Secondary World" functions as an autonomous space, and a visible interference of the laws specific to the "Primary World" alters – or even cancels – its existence. Of course, the fact mentioned above is also valid, temporarily, when the secondary universe of the work eclipses (through the reality with which the reader invests it) the primary universe.

In conclusion, Mark Lawrence's trilogy tells us, directly, about the alternative history represented in (and through) the destiny of an anti-hero and, indirectly, about the "offensive of the distraction" of a secondary reality and its ability to conquer us. The fantasy imagination moves with sure steps from convention to innovation, witnessing a clear challenge to literary traditions and the transformation of the "chivalric code" – which leads to a new meaning that the protagonist's journey acquires. We are dealing, therefore, with a pseudo-medieval imaginary in which the "knights" no longer fight for "honor and truth" (but for an interest based, as a rule, on selfishness, fear and manipulation), no longer save ladies that are in danger, but treat them in the most degrading way possible, and, of course, we no longer witness the confrontation between the "good knight" and the "monstrous beast", because the two antagonists have merged into a single anti-hero.

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[8] The example of J.R.R. Tolkien is very relevant in this case.

[9] There are, as in any circumstance, certain exceptions to this rule.

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'The (Meta-)Game is On'. Metafiction in *SHERLOCK*

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In this paper, I deal with metafiction in British television series *SHERLOCK*. For this purpose, I have chosen, as an example, "The Empty Hearse", an episode with frequent occurrences of metafiction. Originally devised as a literary concept, I will show that metafiction is also applicable to televisual 'texts'. In accordance with Patricia Waugh, I understand metafiction as a literary form that "self-consciously and systematically draws attention to its status as an artefact" and thereby addresses "questions about the relationship between fiction and reality" (Waugh, 1984: 2). This could also be the case in media understood as belonging to popular culture. Firstly, I take a short look at metafiction in Arthur Conan Doyle's Sherlock Holmes canon. Secondly, I examine its occurrence in the TV series episode. In doing so, I distinguish between two forms of metafiction: metafiction that can be understood immanently and metafiction that requires additional contextual knowledge on the part of the viewer. This form draws on intertextual references rooted in popular culture. In the end, it becomes clear that both forms are used in the episode. However, by no means do they always have a disruptive character; on the contrary, they often have an additional immersive effect.

Keywords

Sherlock Holmes; Conan Doyle; *SHERLOCK* (BBC); TV series; detective; metafiction; self-conscious fiction.

1. Introduction

In recent years, a new Sherlock Holmes boom seems to have taken place. After Guy Ritchie's first of two films set in the original era, *SHERLOCK HOLMES* (2009), Steven Moffat and Mark Gatiss took a radically new approach in 2010 by transferring the Victorian detective archetype to modern times in the BBC series *SHERLOCK* (2010 - 2017). A little later in the US, CBS produced a second modern version with *ELEMENTARY* (2012 - 2019); Bill Condon's adaptation *MR. HOLMES* (2015) showed the detective as an aged man. The BBC's *SHERLOCK* has achieved such widespread recognition that it has developed into a major fandom, the epitome of popular culture. Inevitably, the question arises as to what constitutes the adaptation's special appeal, since Holmes is — after all — the second most filmed literary character of all time (Frost; Kynvin, 2015: 15). Striking characteristics of the modern Holmes narrative in *SHERLOCK* are drawing attention to its own mediality and self-consciousness. These metafictional phenomena, often described as typically postmodern,[1] are not merely ends in themselves, but decisively influence narration and reception. Therefore, a closer look at these aspects might make us see that metafiction is more than "just a magic trick".[2]

[1] Balaka Basu almost completely denies *SHERLOCK*'s postmodernity and calls the series "neo-Victorian" (Basu, 2012: 196-209).

[2] These are Sherlocks words to John Watson when standing on the roof of St. Barts Hospital shortly before his apparent suicide in "The Reichenbach Fall" (TRF; episode 2.03), also cited in TEH in Anderson's narrative (see chapter 3.3). The quotation can be understood as a clue to the deceptive nature of Sherlock's actions and magician Derren Brown's involvement in the deception.

In this paper, I will examine "The Empty Hearse" (TEH), an episode of the series that is particularly suitable for this purpose due to its richness in metafictional elements. This first episode of the third season could be called — both positively and negatively — a 'fanservice episode' in that it refers to *SHERLOCK* fandom and makes use of popular fan theories and fanships. In TEH, Sherlock (Benedict Cumberbatch) officially returns 'from the dead' after he staged his suicide to distract his nemesis Moriarty's death squad from his friends in "The Reichenbach Fall", a case that drew as much popular attention as Doyle's original story *The Final Problem* where Holmes apparently died. The paper will elaborate on the various forms and stages of metafictional narration in TEH and examine their functions. In doing so, I will refer to other episodes of the series to illustrate its self-reflexivity and intratextual references.

Firstly, I take a short look at metafiction in Arthur Conan Doyle's Sherlock Holmes 'canon'. While metafiction is often associated with postmodernism, self-conscious fiction occurs much earlier. I examine whether the Holmes stories already make use of this technique. In a second step, I examine metafiction in TEH. In accordance with the idea that postmodern texts are doubly coded, I think it is advisable to distinguish between two forms of metafiction: metafiction that can be understood by mainly analysing the work in itself and metafiction that requires additional knowledge. This form draws on intertextual references which often refer to other products of popular culture.

In Sherlock's words: "The [Meta-]Game is on!"

2. Is There Metafiction in Arthur Conan Doyle's Sherlock Holmes Canon?

Superficially, Doyle's original canon of Sherlock Holmes stories seems to be narrated conventionally without any metafictional elements. But if we closely examine the narrative situation, we find that the narrator, who in most of the cases[3] is Holmes's friend Doctor Watson[4] and who tells the stories in retrospect with often great temporal distance from the events, draws on his case notes, diary, or letters (Doyle, 2014: 175, 201, 213, 341, 385, 427, 455, 527, 629, 759, 823, 897, 955). Furthermore, he alludes to the publication of his 'narratives' (403, 483), sometimes by self-consciously calling them "prolonged" or referring to the editing of passages (223, 542), which of course were actually published by Doyle, the real author. Doctor Watson chooses to record some cases only due to their peculiarity, for example *The Adventure of the Golden Pince-Nez* (527).

Sometimes, his accounts include embedded narratives as in *The Hound of the Baskervilles* (586-588) and sometimes, the stories themselves partly consist of extracts from his diary, like, again, *The Hound of the Baskervilles* (Doyle, 2014: 625); the first part of *A Study in Scarlet* is even dubbed "Being a reprint from the reminiscences of John H. Watson, M.D., late of the Army Medical Department" (4).

This fictionalised narrative situation emphasises the accounts' fictional character while at the same time setting them up for 'real'. According to Patricia Waugh's definition,

[3] The exceptions include *The Musgrave Ritual*, which contains a frame story narrated by Doctor Watson and an embedded story narrated by Sherlock Holmes, recounting one of his first cases (Doyle, 2014: 327-337).
[4] In *SHERLOCK,* John Watson's (Martin Freeman) role as 'narrator' is updated to him being Sherlock's "blogger", whose blog actually exists (Lidster, s.a.: s.p.; Stein; Busse 2012: 13). However, due to the filmic medium, *SHERLOCK* is not 'told' or even focalized only by Watson, so that we experience Sherlock's adventures without that narrative bias (also Kazmaier; Opp 2014: 256 and chapter 3.1).

> *Metafiction* is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. (Waugh, 1984: 2)[5]

Thus, Watson's narrative can be considered metafictional, especially since a certain unreliability is given due to temporal distance. Holmes himself points out what he sees Watson's incorrect rendition several times, for example in *The Sign of (the) Four* (Doyle, 2014: 67).[6]

Also possibly metafictional are occasional references to stories from the canon itself, for example in *The Five Orange Pips*, when Doctor Watson replies to Sherlock Holmes's claim that there had rarely been a "more fantastic" case: "Save, perhaps, the Sign of Four" (Doyle, 2014: 179). Since both plots have motivic similarities, such as the five pearls or orange pips sent by post, one could call it a deliberate self-reference as well as read this as an ironic comment on the structures of repetition Doyle sometimes resorts to. Or when, thinking about Mycroft Holmes's occupation in *The Adventure of the Bruce-Partington Plans*, Watson remembers that "I had some vague recollection of an explanation at the time of the Adventure of the Greek Interpreter" (Doyle 2014: 785), he also invites readers to remember that adventure.

At the beginning of their acquaintance in *A Study in Scarlet*, Watson cannot help but tell Holmes that "You remind me of Edgar Allen Poe's Dupin. I had no idea that such individuals did exist outside of stories" (Doyle, 2014: 13) — which Holmes declines, as he "was a very inferior fellow. That trick of his of breaking in on his friends' thoughts with an apropos remark after a quarter of an hour's silence is really very showy and superficial" (13). This quote is funny in a twofold way: Firstly, Watson distinguishes between Holmes and his literary predecessor as if one were real and the other fictional. Secondly, Holmes criticises Dupin for a quirk the detective himself is not free of.

Thus, metafiction is already present in the canon, and, while creating authenticity, simultaneously blurs the lines between fiction and reality. This duplicity reached its climax with Holmes's 'death' at the Reichenbach Falls in 1893 and extreme reactions of the recipients.

In the following, metafiction in the modern TV series will be examined. In the first part, I will look at 'obvious' metafictional phenomena, before I consider less obvious metafictional aspects in the second part.[7]

3. Metafiction Inherent to the Episode

3.1. "Welcome to my world": Meta-phenomena Representing the Detective's Methods

In the first episode of *SHERLOCK*'s first series already, a unique aesthetic mode to depict the detective's methods, especially his 'deductions', becomes apparent (also Busse; Stein, 2012:

[5] However, there Waugh's formulation can also be discussed, especially with regard to "self-consciously" (Dauner 2009: 36-40).

[6] Sherlock critiques: "Unlike the nicely embellished fictions on your blog, John, real life is rarely so neat" (TEH 1:23:30-35).

[7] This differentiation between aspects that are immanently understandable and those that require contextual knowledge is based on the idea of two types of viewers: a viewer who watches the series without knowing the Sherlock Holmes canon (in detail) or having paratextual information such as fan sites or the filmography of individual actors, and a viewer who has this information. This construct enables me to distinguish between metafiction that is recognisable to the 'average' recipient, and metafiction for 'insiders', thus postulating different levels of understanding for metafictional features.

11, 12). The most frequently used technique is the insertion of written words in the televisual image (also Niehaus, 2017). In the following series two, the range is expanded by the 'Mind Palace' which is presented in increasingly elaborate form (Neis, 2020: 13-15). Often, a combination of written inserts, dissolves, and fast-motion elements as well as additional music and sounds illustrates the detective's perception and thought processing. This technique is metafictional as can be seen from examples in TEH.

A first example is the scene after Sherlock's 'resurrection'. Disguised as a waiter at a restaurant, he surprises John Watson, who for two years thought he was dead. After the first shock, Watson, his girlfriend Mary Morstan and Sherlock visit another restaurant and Sherlock starts to narrate how he faked his death. In this short flashback sequence (TEH 23:12-38), some of Sherlock's reflections and calculations are visualised in the form of arrows and graphs:

Although obviously, these elements seem out of place in a film and, due to their artificiality, are metafictional (Basu, 2012: 200), they do not disrupt the illusion. On the contrary, they even provide additional immersion into the fictional world, as they visualise Sherlock's thoughts faster and more efficiently than a purely verbal voice-over could do. This immersive function of metafiction could be categorised as 'non-critical or affirmative metafiction', as 'mimesis-affirming *fictum-metafiction*' (Wolf, 2008: 448; my translation), since it does not destroy illusion (Dauner, 2009: 77-79).

A second example can be found shortly afterwards, when the three prepare to part. Sherlock talks to Mary, looks at her, and the audience can see his deductions written around close-ups of her face. This first 'classic' display of deduction within this episode is corresponding to the previous *SHERLOCK* series:

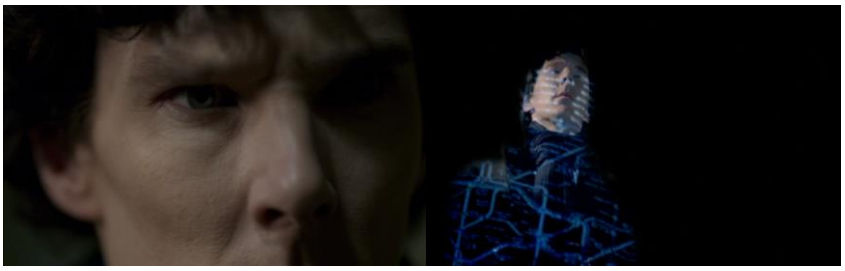
Here, too, viewers notice the unfamiliarity and strangeness of the presentation, but at the same time gain an insight into Sherlock's mind. However, because the sequence takes only a few seconds (TEH 26:06-16) and the words are moving, only some individual words can be

read on first viewing, so the sequence merely creates an impression of the detective's perception and encourages a second viewing.[8]

Another vivid visualisation of the deductions happens during a typical *SHERLOCK* situation: the investigation of a crime scene. There, the detective critically examines the evidence and weighs various possibilities before acknowledging the most plausible result during his observations. In TEH, this process takes place at the alleged crime scene with the skeleton (TEH 40:24-43:38). The visual design of the inserted writings here matches their content: Smelling the scent around the corpse, Sherlock's visualised thought of "NEW MOTHBALLS" transforms into small, animated mothballs (TEH 41:06), "Fire damage" bursts into flames (TEH 41:19-20).

In addition, there is a funny element: while Sherlock tries to concentrate on investigating the 'crime scene', he repeatedly hears John's voice — who is absent and temporarily replaced as his assistant with Molly Hooper (Louise Brealey) — as a 'voice of conscience', sarcastically commenting Sherlock's generic behaviour, e.g., telling him "You forgot to put your collar up" (TEH 43:11). Like the deductions, these comments additionally appear in written form, and these visual realisations 'haunt' Sherlock, so that he tries to shoot them away with gestures and utterances such as "Shut up!" (TEH 42:28). Referring to Sherlock's quirks, such as turning up his coat collar, this kind of comedy is based on serial recognition and is also self-referential.

Furthermore, Sherlock's "Mind Palace"[9] is featured extensively when he tries to solve the mysterious disappearance of the underground train carriage (TEH 45:43-46:20, 47:07-16): Highly aestheticized, often distorted images blend into each other or are projected onto the detective's body, especially his eyes, which emphasises the topic of perception. Despite the apparent surrealism of the images, the illusion again is not disrupted: Such sequences are always framed by an (extreme) close-up of Sherlock seemingly endeavouring to think and are thus tagged illusional:



[8] This deduction is taken up again in the third case of the third series, "His Last Vow" (HLV), when Sherlock remembers having already had the association "Liar" with Mary at the beginning of their acquaintance (HLV 34:04-14), which is already recognisable here if one pauses the film and looks very closely at the background.

[9] John explains Sherlock's special mnemonics technique to genetic engineer Dr Stapleton in episode 2.02 "The Hounds of Baskerville" (THOB).

Shots simulating the view from a helicopter with night vision camera (TEH 06:36-07:30), visible light reflections (TEH 1:04:25) as well as the overall use of innovative fast-motion elements and editing can create a similar effect: on the surface they seem artificial, but they also engender immersion.

3.2. "They want the story": Meta-phenomena in Relation to the Media

A short chapter should be devoted to the references to media within the series, which can also be seen as metafictional, since they draw attention to the series's mediality. At the beginning of TEH, we see the filming of a news report for *BBC News* and excerpts reporting on Sherlock's public rehabilitation (TEH 04:42-05:44). At the same time, the 'news' are extrafictional references to BBC One, the TV station where *SHERLOCK* is broadcasted. When Sherlock is officially 'resurrected',[10] the news reports: "BREAKING NEWS: HAT DETECTIVE ALIVE" (TEH 29:57).[11] Lord Moran, while waiting in his hotel room for the bomb attack he planned to be carried out, watches a TV report about the parliament hearing on an anti-terrorism bill (TEH 01:02:19-37). Mrs. Hudson listens to a report about it on the radio (TEH 28:12-22).

Such references to the media, used several times in *SHERLOCK* episodes, often foreshadow events of the current case[12] or illustrate — as in TRF — Sherlock's double-edged popularity. This is the case near the end of TEH, when John tells Sherlock to face the journalists waiting outside: "Come on, you'll have to go down. They want the story" (TEH 01:22:03). Furthermore, John Watson's blog features again in this episode when his future wife Mary reads it (TEH 30:17-37); interestingly, she actually reads an excerpt from *The Sign of Four* (Doyle, 2014: 83), the Holmes case when Doctor Watson meets Mary Morstan.[13] Moreover, there is a strikingly frequent occurrence of screens in the filmic image, which — e.g. in the Skype conversation with the Underground enthusiast filmed as shot/reverse shot from 'inside' the PC — underlines the series' modernity, but also draws attention to its medium, the (TV) screen.

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[10] In this context, it is interesting to note the Jesus/Redeemer symbolism used in TEH for Sherlock in statements such as "It's a cross I have to bear" (TEH 57:43), "I heard you [John's plea for 'one more miracle']" (TEH 1:24:22) as well as the staging as the crucified (TEH 07:53-09:18) and the 'Lazarus' plan.

[11] Interestingly, in reality, BBC News reported that there will be a fourth series of *SHERLOCK*; an additional blending of fiction and reality.

[12] Another example is the already quoted BBC news (TEH 29:57): the news ticker below the headline reads "Magnussen", the name of third episode's villain who secretly also is the mastermind behind John's abduction.

[13] Incidentally, the blog created by the BBC as part of their viral marketing strategy also features quotes such as "Wait are any of you real? Is any of this real? How do we know that people like 'Harry Watson' and 'Mike Stamford' aren't just made up for this blog?" (17th June) or "Yeah! Everything on this blog is real!"(7th November) (Lidster, s.a.: s.p.). By drawing attention to their reality status, they become ironic meta-comments.

3.3. "I'm the last person you'd tell the truth": Meta-phenomena and Storytelling

A particularly impressive metafictional narrative that addresses the process of storytelling itself is extending over the entire episode, referring to the preceding and a later one and even including extrafictional references. It takes up the cliffhanger of TRF — Sherlock staging his suicide —, whose resolution had been eagerly awaited. However, instead of simply granting it, various narrative techniques are used to build tension and unsettle the recipients. These include offering at least three different scenarios of Sherlock's alleged suicide.

The first version (TEH 00:13-03-38) is shown right at the beginning of the episode: after a cold opening with a tracking shot of Sherlock's grave, the viewer learns what initially seems to be a credible story of how Sherlock managed the deception with a bungee cord, Molly Hooper's help and a rubber mask on the dead Moriarty's face. However, its credibility is significantly challenged when, shortly afterwards, forensic scientist Anderson (Jonathan Aris), in conversation with DI Lestrade, turns out to be the narrator. The second version (TEH 28:43-29:37) is introduced in a similar way: the audience first see Sherlock and Moriarty as co-conspirators, obviously beginning to get romantically involved and using a doll wearing a Sherlock mask to trick John Watson, before a female member of the titular "The Empty Hearse" club founded by Anderson proves to be the *narratrice*. Her credibility is immediately questioned by Anderson himself.

The most plausible version is Sherlock's (TEH 1:11:50-1:20:03). After John refused to listen to his account of the 'Lazarus' project, we are told his story at the episode's climax, when John and Sherlock are apparently awaiting their death in the Underground car prepared to be a bomb, seemingly unable to defuse it. The embedded narrative is emphasised as well as additionally fictionalised by being separated from the main storyline by an image interference signal.[14] The narrator is obviously Sherlock, sitting in front of a video camera[15] whose image resolution is imitated. He tells Anderson his 'story'.[16] Anderson, who has become a conspiracy theorist — possibly out of feelings of guilt due to his earlier mistrust in Sherlock — in the end even doubts[17] this version.

Even without acknowledging the other references to fandom, the viewer can see Anderson as a kind of stand-in who — unsettled by the multiple versions — is no longer willing to trust *any* narrative authority. However, the implied paranoia casts doubt on his own reliability; the third version might even have come out of his imagination. The occurrence of several versions of a story without the opportunity to verify one of them highlights the storytelling process and thus also emphasises its artificiality and construction. The use of an additional screen and thus another dimension reinforces this effect. This method clearly increases suspense and causes a lingering curiosity on the part of the viewer to wait for

[14] Note the frequent use in *SHERLOCK*: It can be seen in TRF, when Moriarty tells the perverted 'fairy tale'. In series finale HLV, it occurs several times, when Moriarty has apparently also risen from the dead and asks: "[Did you] Miss me?" both as a meme on all screens in the country on the intradiegetic level and on the extradiegetic level as a person after the closing credits (compare for Moriarty as a 'storyteller' especially Kazmeier; Opp, 2014: 257-261).

[15] In the online-only prequel to the third season "Many Happy Returns", Sherlock addresses John via video and Anderson is introduced as a conspiracy theorist.

[16] The phrase "[…] like a scene from a play" (TEH 1:18:08) again refers to the illusional character.

[17] Compare chapter 4.2 of this paper for reliability and further reference to fandom.

clarification in the next season.[18] Therefore, despite its artificial qualities, immersion is not disrupted but rather enhanced.

4. Metafiction Requiring Contextual Knowledge

4.1. House, Sumatra, Identity: Intertextuality and the Question of Adaptation

Unlike conventional literary adaptations, *SHERLOCK* does not use one literary source per episode, but combines quotations and content from various Holmes stories in the canon, as well as allusions to pastiches and extrafictional material. Theoretically, it should be noted that intertextuality can in principle also encompass non-metafictional phenomena (Wolf, 2008: 447-448). Nonetheless, the Bakhtinian web of canon references can — in viewers familiar with the canon — arouse a certain detective 'hunting instinct' for the allusions that remain hidden from the 'ordinary' viewer — which, however, does not necessarily affect the enjoyment of an episode. However, the references do add a source of comedy and another, 'deeper' level of understanding; viewers able to perceive it might even feel Holmesian superiority.

In addition to the aforementioned *The Sign of Four* reference and allusion to *The Adventure of the Empty House*, the story that brought the original Holmes back to life, these include Mycroft's mention of "Baron Maupertius" (TEH 12:07), a reference to *The Reigate Squires* (Doyle, 2014: 341) as well as "Sumatra Road" (TEH 01:01:43-45), which is also mentioned in *The Adventure of the Sussex Vampire* (Doyle, 2014: 897). The case Sherlock and Molly work on which involves "the stepfather posing as online boyfriend" (TEH 38:45-39:10), is a modernisation of *A Case of Identity*. A shot/reverse shot sequence of Sherlock and John (TEH 37:05-40:23) reaches the climax of comedy when John mistakes a patient, who offers him pornographic media with headings identical to the (innocent) books the disguised Holmes offers for sale in *The Adventure of the Empty House* (Doyle, 2014: 416-417), for the disguised Sherlock.

4.2. Hats, T-shirts, and Cameos: Fandom References and Guest Appearances

As already mentioned at the beginning, *SHERLOCK* generated an enormous hype, which resulted in the formation of an extensive fandom on the Internet. The end of the second series had a reinforcing effect, leaving open the question of Sherlock's method of faking his suicide, which triggered a flood of various theories as part of 'forensic fandom' (Opp, 2016: 142, with Mittell). Remarkably, in TEH, a transmedia repercussion takes place as these theories and fan behaviour are taken up by the creators and used for the story. The three versions mentioned in chapter 3.3 show elements of popular fan theories. They also allude to some (fan)*ships,* namely 'Sherlolly' and 'Sheriarty'.[19] However, this is done with an ironic attitude. Sherlock cosplay, especially the wearing of the Deerstalker hat as practised by many Sherlock and Benedict Cumberbatch fans ('Cumberbitches', 'Cumberbabes'), is also parodied when one member of the 'Empty Hearse' fan club says: "I don't think we should wear hats", while other, only dimly recognisable members do (TEH 29:47).[20] Molly's fiancé Tom even looks like a Sherlock copy, complete with coat, shoes, and curly hair (TEH 1:22:29-1:23:17; also in TSOT).

[18] Especially as John also asks for clarification at the end of TEH, which Sherlock no longer wants to grant him this time: "You know my methods, John. I'm known to be indestructible" (TEH 1:24:01f.). Opp calls this the 'fourth version' that extends the mystery (cf. Opp, 2016: 153f.).

[19] 'Sherlolly' as a contraction of 'Sherlock' and 'Molly' propagates a (romantic) relationship of Sherlock and Molly Hooper, 'Sheriarty' (or 'Jimlock') of Sherlock and Jim Moriarty (also Opp, 2016: 151).

[20] See also Sherlock's dialogue with journalist Kitty Riley, who is disguised as a fan, in TRF: "There are two types of fans […]", interpreted in more detail by Kathrin Kazmaier and Annemarie Opp in their essay (2014: 258).

Andersons, who initially quotes the then popular hashtag #IBelieveinSherlockHolmes[21] (TEH 04:40), but later doubts Sherlock's version and downright breaks down, comes across as a parody of a fan getting too carried away with their theories. His behaviour seems to be an exaggerated anticipation of the audience response to TEH. In addition, another hashtag is used: #SherlockLives, which is displayed when his 'survival' is officially announced (TEH 30:10-17). It also was used in advance for marketing purposes. By addressing these and other similar phenomena in the series, the fictional *SHERLOCK* world in a way comes in touch with the real (or internet) world. Fictional and extrafictional content blur, which is why we can call it metafictional. Here this primarily has a comic effect and is at the same time a kind of self-parody. Thus, metafiction is once again an integrating and not a deconstructing element in the series.

Guest appearances of some actresses and actors have a similar effect. In addition to well-known magician Derren Brown "as himself", hypnotising Watson (TEH 02:32-03:03), these include the cameo of Cumberbatch's parents as Sherlock's parents (TEH 56:03-57:15; also in HLV) and Martin Freeman's then-life partner Amanda Abbington as John's future wife Mary Morstan. In this context, it is justified to speak of metalepsis, if one takes Karin Kukkonen's statement into account: "With metalepsis, however, readers [here recipients in a general sense] are reminded either that someone is telling the story or that there is a reality 'outside' the fictional world" (Kukkonen, 2011: 5).[22] Sherlock's statement "I've got lots of coats" (TEH 01:17:51) can also be interpreted as a reference to the extrafictional existence of several *Belstaff* coats for the filming. However, it should be noted again that this content is only accessible to viewers with the appropriate contextual knowledge.

In addition, the series takes advantage of the popularity of shirts with generic Sherlock quotes such as "I am Sher-locked" (from ASIB) or "Anderson, don't talk out loud, you lower the IQ of the whole street" (from ASIP) for marketing purposes: John's statement "I don't shave for Sherlock Holmes", commented on by Mary with "You should have that on a T-shirt" (TEH 31:00-03), was available for purchase as a real T-shirt the day after the first broadcast (BBC Shop, 2014: s.p.).[23]

4.3. Sheldon, Bond and the Doctor: Pop Culture Influences

The popularity of *SHERLOCK* has resulted in worldwide recognition, which is also echoed in other products of popular culture. As arbitrarily selected examples, we can mention *THE BIG BANG THEORY* episode 07.20 "The Relationship Diremption", where the main character Sheldon is heard to drunkenly tell Stephen Hawking on his answering machine: "It's me again. I gave up String Theory. You should give up black holes and we totally solve crimes together!" (Cendrowski, 2014a: 18:51-19:01), which is reminiscent of the "[...] now you're solving crimes together" often mentioned in *SHERLOCK* (ASIP 36:35) or "We solve crimes, I blog about it [...]" (ASIB 15:54).[24] Sheldon also talks about Sherlock Holmes in episode 08.01 "The

[21] Opp provides analyses of the fandom and its hashtags in greater detail (Opp, 2016: 146-150).

[22] Among the different functions she names: "[to] reinforce readers' immersion in fiction" (Kukkonen, 2011: 15) and emphasizes: "There is no essential effect in metalepsis—only effects that arise out of the larger narrative contexts" (11).

[23] Likewise in HLV: "JOHN: I don't understand. MAGNUSSEN: You should have that on a t-shirt" (HLV 01:18:50-51) and "JOHN: I still don't understand. MAGNUSSEN: And there's the back of the t-shirt" (HLV 01:19:32-33). John's beard can be seen as a reminiscence of traditional Holmes adaptations.

[24] Funnily, Benedict Cumberbatch portrayed Stephen Hawking in *HAWKING* (2004). Furthermore, Sheldon and Sherlock are both occasionally associated with Asperger's.

Locomotion Interruption" (Cendrowski, 2014b: 05:50-06:17, 09:30-40). A parody of female Sherlock fandom can be found in the sitcom *2 BROKE GIRLS* in episode 03.18 "And the Near Death Experience", where the American dish 'Eggs Benedict' is altered to "Eggs Benedict Cumberbatch" by the 'fans' (Allingham, 2014: 00:19-22).

These allusions highlight *SHERLOCK*'s popularity and can be seen as attempts to participate in it. Their perception always requires familiarity with the phenomena alluded to. Again, this creates comedy for 'insiders', which unlocks another level of understanding, but is not crucial for the reception of the *SHERLOCK* episode. However, the thesis that metafiction is no longer applied only in so-called high culture but also in popular culture, often as a source of comedy, proves true here.

Undoubtedly, pop culture influenced *SHERLOCK* as well. While one can still question whether Mycroft's way of talking about wines is based on James Bond's (e.g. "They have a few bottles of the 2000 St Emilion, though I prefer the 2001", TEH 16:50-56), the shots showing Sherlock looking down at the city (TEH 17:19-38, 31:13-16 and 1:28:12) closely resemble the shot with Bond in *Skyfall* (Mendes, 2012: 2:09:32-2:11:17).[25] At the end of HLV, Sherlock even is brought back because "England" needs him again (HLV 1:28:13).

The plot of a planned bomb attack at Guy Fawkes Night on the Palace of Westminster (TEH 01:05:02-15) is similar to the one in Guy Ritchie's first *SHERLOCK HOLMES* film (2009). Sherlock saying to John "No, I prefer my doctors clean-shaven" (TEH 58:15) sounds like a reference to *DOCTOR WHO*, also produced and partly written by Moffat at the time. In the episode "The Wedding of River Song" (Moffat, 2011), the Doctor (Matt Smith) also has grown a beard. The lyrics of the song *¿Dónde Estás Yolanda?* (Pink Martini, 2012: s.p.) which is played during the reunion scene (TEH 17:39-23:10) seem like a comic *mise en abyme*, alluding to Sherlock's long absence and John's desperation as well as playing their alleged relationship for fun. These allusions generate further immersion and are often associated with comedy.

5. Conclusion

In his Sherlock Holmes stories, Sir Arthur Conan Doyle already used techniques which could today be termed 'metafiction'. Having heavily influenced popular culture, it is hardly surprising that *SHERLOCK*, a contemporary TV series, should do likewise. After having differentiated between metafiction that can be understood without contextual knowledge and metafiction that requires contextual knowledge, I identified examples of metafiction in the

[25] Executive producer Mark Gatiss said in an interview: "The Skyfall shot? That was honestly just Jeremy [Lovering], the director's decision. We wanted a shot over London. It's not exactly the same place, it is a little close" (Plump, 2014: s.p.). But co-producer Steven Moffat stated in the same interview that "Mycroft's colleague is therefore M". On the other hand, it is also important to note Bond's clothing and pose in this setting, which are reminiscent of Sherlock who is often seen in a similar pose in previous seasons (TBB, THOB, TRF).

BBC series *SHERLOCK* and examined their narrative function. It turned out that metafictional elements such as the insertion of writing and other visualisations in the image often allow for more precise and immediate representation of detective work. References to media and storytelling superficially draw attention to the series' status as a fictional construct. Metafiction does not, though — as might have been expected — necessarily have a deconstructive effect, but on the contrary brings about an additional integration of the recipient into the fictional world. Although attention is drawn to the artificiality of certain stylistic devices, this does not have a disturbing effect. Furthermore, a frequent connection with comedy was noted.

With regard to metafiction requiring contextual knowledge, examples of intertextual and fandom-related phenomena as well as pop-cultural references were examined, and a similarly strong immersive effect was found. Basically, metafiction always opens up a 'second level' of understanding, which further involves recipients in the world of the series. Many aspects of metafiction remain to be examined, which is why — similar to Sherlock's words at the end of the third series — "The [Meta-]Game is never over!"

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The Angus Saga: How Do Fluidization of Knowledge, Hypermedia Translation and Defiction Combine for a Fictional World of the MacLachlan Clan?

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O primeiro guerreiro, the initial volume of Orlando Pães Filho's *A saga de Angus* (*The Angus Saga*), was published in Brazil in 2003, appearing in different products of new media ever since. I plan to use the concepts of "fluidization of knowledge" and "hypermedia translation" for explaining the convergence of Literature and the Internet; and the occurrence of "defiction" both in the passage of Literature to virtual environments, and in the saga's popular reference to historical archives. I attempt to shed light on: i) the "multi talent requirements" implied in a literary fact "translated" to the new media and into English for the explicit purpose of popularising the consuming audience and consequently the scope of literary critics and translation scholars; ii) "digital nomadism" as characterises Pães Filho, his readers, literary critics and translation scholars, all of them dealing with products "in transit" from History to Literature, and English-dominated virtual environments; iii) the dynamics of "literary memory effects" in the framework of Literature, popular (Mass) Media and Translation Studies.

O primeiro guerreiro [in English, *The First Warrior*], the initial volume of Orlando Pães Filho's *A saga de Angus* (*The Angus Saga*), was published in Brazil in 2003, appearing in different products of new media ever since. Born in São Paulo in 1962, Pães Filho made up his mind that he would become a writer at the age of sixteen. It was during his teenagehood that he devised the character of Angus, and worked on drafts and notes to provide "Angus, the first warrior" with a context and a storyline. By the time Pães Filho had turned 19, he had already outlined the character and schemed the plot of seven different volumes to his saga, all of them occurring in what is widely known as the Middle Ages. Before the age of 20, Pães Filho had registered *The Angus Saga* as a trademark, and was already holding the copyrights and patents for the Angus world. The latter included a list of characters, the sketch and story books that go with it, and which would later on be used as a source of inspiration for costumes for role playing games.

Even though the Angus world was thought out as a seven-volume masterpiece, only six novels have been published in Portuguese thus far, namely (and apart from *Angus, o primeiro guerreiro*) *O guerreiro de Deus* [*The Warrior of God*] (2004), *As Cruzadas* [*The Crusades*] (2005), *O Cavaleiro e o Samurái* [*The Knight and the Samurai*] (2006), *Sangue de gelo* [*Ice-Blood*] (2006), *Diário de um cavaleiro templário* [*Diary of a Knight Templar*] (2007). Of all six volumes, only the first one has been translated first into Spanish by Tina Parcero for Planeta publishing house and later on into English; this latter edition was afforded by the author himself, and is marketed by Amazon as a Kindle ebook.

The Angus Saga tells the story of Angus and the MacLachlan Clan. From a Celtic mother of Pictish ascent, Briggid, and Seawulf "Ice-Blood" Yatlansson, a Viking father, Angus was born in 849 A.D. in Cait, northern Scotland, and was bred amidst mixed Christian and Nordic traditions. A major part of the saga is devoted to Angus' learning process in the guise of mystic elevation, and the fight against hybrid forms of Christianity and Pagan beliefs. In defense of his own creed, and under the influence of different spiritual masters – among which Nennius is the most significant one –, Angus is pushed to face his father's assassin, the legendary Ivar, The Boneless. As the saga proceeds, Angus and his loving partner, princess Gaoth Cerriwen, will face their enemies and defend their loved ones well into the 21st century.

Featured very much like immortal heroes such as Highlander, Angus will become a millenial traveller and will fight for the sake of his faith and in the name of his beliefs. With his typical matter-of-factly tone, Pães Filho has admitted his saga to be an in-between a mystic-fantasy saga[1] and a (classical) historical novel[2]. *The Angus Saga* combines an in-depth revision of historical archives, the occurrence of miracles with a moralising purpose, and biblical fables mingled in with chunks of chivalric narrative. Thus, intertextual relations are present all through the saga, right from its first volume *The First Warrior*. In the sections to come I will discuss Pães Filho's saga as a work of *epic fantasy* and, more specifically, a piece of *neo epic*. Furthermore, I will focus on a number of products created as sequels to the saga, namely

[1] For more information about Pães Filho's own critical standpoint on the generic classification of the saga, the author has been interviewed by Danilo Gentili for the popular talk show "The Noite" (available at https://www.youtube.com/watch?v=INnXEE6d-yY), and has "played" with several labels for his writing.

[2] Most online publications targeted to the Spanish speaking world have pinned the *The Angus Saga* as a historical novel (as it can be appreciated in the Argentinean headquarters for Planeta, "Timun Mas", available at http://axxon.com.ar/not/150/c-1500030.htm). On the other hand, websites devoted to literary criticism have positioned the saga within teenage and young adult literature rankings; shortly after being launched in Colombia, Pães Filho's work was acclaimed in the local blogspot "Alucine y más" (available at https://alucineymas.wordpress.com/tag/orlando-paes-filho/) for the author's mastery of the language, striking bonds of proximity with young readers: "*The First Warrior* uses modern language. In spite of the fact that actions take place in a specific medieval environment, old language is not used, with the exception of cities and villages' names, which the characters pass by. The book is aimed at entertaining and uses easy-going language; this turns it into a nice instrument for having children and young adults approach a type of reading material that will pose no battles to them, for readers will have enough of battles all through this saga instead" [my translation]. Pães Filho has admitted that he has strategically schemed a plan to have the saga translated into the most widely-read languages in the editorial world of fantasy. For this reason, not only has Pães Filho had a special interest in *The Angus Saga*'s translation into Spanish for a rather significant Spanish-speaking readership, but he has also devised to introduce his work into the international fantasy market. With this in mind, the translation into English of his saga has followed suit, along with a number of products which can be considered sequels to the Angus' fictional world, such as graphic novels, short animated-films, sketch-books and story books, all of them originally produced in English.

graphic novels and short animated films, which should have become part of the saga's websites[3], where the MacLachlans' fictional world was to be further exhibited.

This study hints at: i) the "fluidization" of Pães Filho's work in relation to the "MacLachlan Clan War" products in virtual environments; ii) "hypermedia translation" in new media products pertaining *The Angus Saga*, which are being promoted in English for strategic commercial reasons, and "live together" in a single fictional world; iii) "defictionalization" in connection not only to the saga's textual analysis but also to its new media products' hypertextual analysis; iv) "quasi-Literature" with regard to the referential use of historical archives in *The Angus Saga* and as a frequent condition of *epic fantasy*, presently redefined as *neo epic*.

Fluidization of knowledge

Firstly, I will deal with the "fluidization" of knowledge and "hypermedia translation" for explaining the convergence of Literature and popular uses of the Internet. Fluidization and hypermedia translation are interrelated to such an extent that whenever information becomes "fluid," which is a determining condition of data circulating through the net, a diversity of translation processes are prone to happen. On the other hand, all cases of hypermedia translation bear implicit traces of fluidization for there are certain intrinsic aspects to hypertextuality, such as metamorphic and heterogenious matter, multiplicity of (multidirectional) meanings and scalarity of (non-univocal and single directional) referents[4].

In order to explain the "fluidization" of Pães Filho's work in relation to the "MacLachlan Clan War" products in virtual environments, I will resort to Boris Groys' notion of "flow"[5] (2016). According to Groys, "The fluidization of the artistic form is the means by which modern and contemporary art tries to gain access to the totality of the world," some of the "artistic practices of fluidization" (19) as will be described here are the graphic novel *Angus*

[3] In spite of a promising (glorious) beginning, which the national mass media took special interest in acclaiming (see one of the first critical columns in the incipient online versions of *A Folha de São Paulo*, available at https://www1.folha.uol.com.br/fsp/ilustrad/fq0905200322.htm), Pães Filho has had curiously conflictive commercial relations. As the first owner of the saga's copyright, Siciliano publishing house failed in all its attempts to come to an agreement with Pães Filho, who – instead of taking advantage of Siciliano's editorial seal *Arx Jovem* – terminated his contract provoking a mediatic scandal (available at https://www1.folha.uol.com.br/fsp/ilustrad/fq3009200411.htm). Thus, even though the saga's first volume indicates two companion websites on its back cover, www.edarxjovem.com.br and www.angussword.com, none of them have been ever accessible, for *The First Warrior* was published by Planeta, "accidentally" keeping the references to Siciliano-owned sites.

[4] In *Les technologies de l'intelligence*, Pierre Lévy (1990) has stated six principles for hypertexts, all of them having to do with the way in which information flows in the Internet and can be used by consumers. According to Lévy, the way in which information is consumed ends up determining the way in which knowledge is produced, given mainly to the fact that data is constantly being derived from the Internet; moreover, "new" information has to be necessarily uploaded to the World Wide Web in order to flow and reach everyone. So, at this point, it is no wonder that information within the framework of the Internet will be hyperlinked to a variety of conceptual clouds.

[5] In his work *In the flow*, Groys (2016) describes the potential of the Internet for having artistic expressions both flow and be stored, creating implicit nets of referents among works of art: "Today's artistic events cannot be preserved and contemplated like traditional artworks. However, they can be documented, 'covered', narrated and commented on. Traditional art produced art objects. Contemporary art produces information about art events. That makes contemporary art compatible with the Internet" (13). The recognition of *The Angus Saga* and all other products belonging to the Angus' fictional world as one whole contemporary piece of art is obviously at stake in this article. Indeed, there have been discussions about the classification of this saga in terms of its literary genre.

MacLachlan: Inferno na Pictávia [in English, *Angus MacLachlan: Hell in Pictland*] and two short animated teasers that work as book trailers for the saga's first volume *The First Warrior*.

Hell in Pictland tells about the MacLachland Clan War in eight episodes, starting from its inception, and preparing the reader for an Apocalypse:

> The story takes place at the end of the 6th C, and it tells about the origin of the MacLachlan Clan's sword, and the Pictish origin of Angus' Clan. It also tells about major battles between Goddess Wicca's pagan but pious followers and Britain's Christendom. Angus' ancestors will have their share in that war and will perhaps tilt the balance in favour of one of the military giants who are gathering memento. [my translation]

Whereas this graphic novel is focused on the grandeur of the fighters' celestial visions, and is accompanied with watercolour pictures of the spiritual elevation of heroes, the *The First Warrior*'s book trailer by Novo Conceito is centered on the battlefields and bloody confrontations; in turn, Angus Productions trailer offers an overview of the clans and kingdoms' (already legendary) raids. Curiously enough for having been originally produced in English, Angus Productions trailer brings the experience of the Viking Age to the present day with expressions such as "Danish armada." Below is a contrast of the text in these two trailers:

Novo Conceito's book trailer for *The First Warrior*[6], available at https://www.youtube.com/watch?v=V254Ne070vg	From *Angus Productions*, available at https://www.youtube.com/watch?v=cW4ePSYSpQI
An invasion starts in the north of Britain's Island / Foes are willing to spread chaos / But one sacred sword is given / To a great warrior / Angus MacLachlan / Belongs to a Christian Clan / And he doesn't kneel before / Northern dominators / Leading a new resistance / To save Christendom / A war is about to begin / Between pagans and christians / The future of great kings/ Are in danger / (By Orlando Paes Filho) / Force / Blood / Power / Medieval fights / As you've never seen before / Are you ready / For the battle? [my translation]	Britain, 9th C / Angus, a warrior departing on his first journey with a viking armada / Ivar, The Boneless's armada, and Britain is destroyed / This warrior shall presence the atrocities of the Danes / And his Scottish blood shall clamour for justice / And he shall begin a counterattack against the Danish armada / Angus MacLachlan will fight beside the King Rhodri Mawr from Wales / King Aedh from Ireland / And Alfred, the great King of Wessex / The most terrible battles of Great Britain shall begin / And so shall begin the Clan / The MacLachlan Clan

In his contribution to *Adaptation Studies* (2013), "Textual identity and adaptive revision: Editing adaptation as a fluid text," John Bryant states:

[6] With "*Angus, O Primeiro Guerreiro* Unboxing" (available at https://www.youtube.com/watch?v=HkgIBbs51xA), YouTube unboxing reaches Pães Filho's work. This short clip is about "taking out of the mail box or mail package" the saga's first volume, acknowledging Novo Conceito as the sender, providing a brief description of the author and his novels, and inviting the readership to approach the MacLachlans' fictional world.

> A fluid text is any work that exists in multiple versions in which the primary cause of those versions is some form of revision. Revisions may be performed by originating writers, by their editors and publishers, or by readers and audiences, who reshape the originating work to reflect their own desires for the text, themselves, their culture. (48)

With this, Bryant introduces a relevant distinction between "adaptive revision" and "announced retelling":

> - Adaptation is an **announced retelling** of an originating text.
> - Announced adaptations are distinct from but related to **adaptive revision**, in which an originating writer or adaptor appropriates a borrowed text and, by 'quoting' it, essentially revises it and therefore adapts it, though in an intertextual and necessarily partial rather than comprehensive way.
> - Both announced adaptation and adaptive revision are **versions** of the originating or borrowed text. (48) [in bold in the original]

In the virtual environment provided by the Internet, adaptive revisions of previous works – such as the abovementioned graphic novel and book trailers – give as much impulse to an author's success as the use of the English language. In the case of Pães Filho's fictional world, resorting to English as a *lingua franca* has been an early strategic decision, along with the incorporation of devices for the "adaptive revision" of Angus' world.

Hypermedia translation

Translation into English in combination with the saga's transit through the Internet make for new modes of "literary manipulation" as types of "rewriting", in terms of André Lefevere (1992). The thesis of translation as a form of rewriting is all in all coherent with the notion of adaptive revision, setting meanings free, as well as ownership of the symbolic, and leading to further considerations about survival and continuity in culture[7]. Can the previously mentioned sequels to the MacLachland's fictional world be taken as "translations" of Pães Filho's *O primeiro guerreiro*? If the answer is "Yes", then how can the "original" product be separated from its byproducts? And if the answer is "No", how can Angus' topics be recognised, how can the graphic novel, a book trailer, or a music album be enough for a reconstruction of plot and characters?

One clue to understand the close relation among the "original" and its byproducts can be found in "hypermedia translation" as a type of conversion envolving a revision of a previous text, and an adaptation to the material conditions of new media. Coined by Núria Vouillamoz (2000) at the beginning of this century, it is a category of analysis for a certain type of "information transit," which applies to literary facts in particular, and to the facts of culture in general. Two decades later, "hypermedia translation" comes in useful for traditional formats

[7] A word apart in connection with *The Angus Saga* deserves *Senhoras da guerra* [*Ladies of War*] (available at https://www.youtube.com/watch?v=PYq8hT4jl_w), a novel that belongs to the Angus' constellations and consists of an amplification of the role played by princesses Gwenora and Gwyneth of Cair Guent during the Viking invasions.

and their expansions in digital media and the Internet. This can be seen in new media products pertaining *The Angus Saga*, which are being promoted in English for strategic commercial reasons, and "live together" in a single fictional world. Instances of this can be the book trailer by NW Studio (available at https://www.youtube.com/watch?v=SGrLcWOXroI), which has not only spread the word of Pães Filho's work worldwide, but also functioned as a teaser for the saga. The author has also created a record label for his fictional world, called "The Angus series" (available at https://www.youtube.com/watch?v=mAUpfXLcgJY), a collection of instrumental thematic songs which can be heard for free on YouTube or accessed on Spotify. "Olhos Flamejantes" ["Flaming Eyes], "Mae de Deus" ["Mother of God"] and "Santos Guerreiros no Céu" ["Holy Warriors of Heavens"] are some of the titles with the largest amounts of visualizations. But perhaps the most important contribution to the Angus world in terms of music has been that of the Brazilian band Krusader, who have entered The Metal Archives from Encyclopaedia *Metallum* with the album "Angus" (available at https://www.metal-archives.com/albums/Krusader/Angus/508573) and have made quite a success both in Brazil and abroad.

One of the premises under discussion in this article is that the manipulation of *The Angus Saga* literary fame results from the commercial impulse that this fictional world has received from its popularization through the Internet. A second premise states that for the "Angus project" to gain worldwide recognition, all products have had to be translated to major spoken languages, such as Spanish and mainly English. The byproducts revolving in the constellation of *The Angus Saga* are presented here as "rewritings," works proposing creative revisions, and triggering a flow of connected products that help expand a (coherent) fictional world.

Defiction(alization)

In this section I will discuss that the passage from Literature to virtual environments, in combination with the saga's reference to historical archives, make up for a case of "defiction." It is in this sense of the term that "defictionalization" should not only be applied to the saga's textual analysis but also to the hypertextual products giving extra impulse to Pães Filho's fictional world (cf. meta-aspects of combined and transformed medialities, in Bruhn, 2016). In fact, "de-fictionalizing" involves more than a shift in the status of "fiction," for it rather includes a change in the plausibility pact, a movement in reverse, or an exit from Literature in the direction to other "places of culture," such as popular (Mass) Media Studies (see Elleström, 2017) and Translation Studies[8] (cf. Pärn, 2008).

Groys has said, "[T]oday we practice our dialogue with the world primarily via the Internet" (2016: 119), and "[I]n recent decades the Internet has become the primary place for the production and distribution of writing, including literature; artistic practices; and, more generally, cultural archives" (137). Flowing through the Internet and diversifying into a variety of cultural texts cause the monolythic strength of Literature to stumble; in fact, this causes a weakening effect on the power of (traditionally conceived) literary pieces (cf. Goldsmith, 2011).

Groys also states:

[8] Thus, "quasi-Literature", as understood by Kenneth Goldsmith in *Uncreative writing* (2011), can be considered "the other side of the coin" with regard to "de-fiction", for it involves the referential use of historical archives in *The Angus Saga* and as a frequent condition of *epic fantasy*, presently redefined as *neo epic*.

> What happens to art and literary writing as a result of their emigration from the traditional cultural institutions towards the Internet? Historically, literature and art were considered fields of fiction. Now I would argue that the use of the Internet as the main medium of production and distribution of art and literature leads to their defictionalization […] In other words, the precondition for the functioning of fiction as fiction is the dissimulation of the material, technological, institutional framing that makes this functioning possible. (138)

But this works also as a backlash in the flow of archives, in the epidemic of information invariably lacking in accuracy – also known as "infodemic," which has become such a plight with the advent of the coronacrash –, and in the mere feeling of unreliability that grows within ourselves. When Groys affirms:

> The information flows dissolve, shift and subvert all the individual messages by turning them into more or less accidental aggregates of floating signifiers […] Regarding the Internet as the leading medium of our time, we find ourselves confronted with a potentially anonymous mass of texts and images in which the origins of particular texts and images […] have been erased (130),

perhaps inadvertently, he also confirms that defictionalization is a downside effect and a process at the same time.

Moreover, defictionalization is a type of adaptation connected with Peeter Torop's (2019) ideas about i) the book as translation, ii) the book as a metaphor, and iii) the book as an architectonical system (see delimitation, differentiation, and integration mechanisms in supra-systemic relational schemes, in Torres Feijó, 2011), but this is something that falls out of the scope of discussions in this article, and would be worthwhile a different setting or perspective within the realm of Book Studies (see Fernández, 2011; Heilbron, 1999).

Conclusions

In this article, I have attempted to shed light on: i) the "multi talent requirements" implied in a literary fact "translated" to new media and into English for the explicit purpose of expanding the consuming audience and consequently the scope of literary critics and translation scholars (see cyber-technologies as cultural formative forces, in Ursa, 2015; Vandermeersche & Soetaert, 2011); ii) "digital nomadism" as characterises Pães Filho, his readers, literary critics and translation scholars, all of them dealing with products "in transit" from History to Literature – including the specific realm of *neo epic* – and in English-dominated virtual environments; iii) the dynamics of "literary memory effects" in the framework of Literature (cf. Jurt, 2006), (Mass) Media Studies and Translation Studies, with a slight detour on Book Studies in the last section.

In order to understand *The First Warrior*, I have used the concepts of "fluidization" of knowledge and "hypermedia translation" for explaining the convergence of Literature and the Internet; and "defictionalization" in the passage of Literature to virtual environments, and the saga's reference to historical archives. However, such diversification would not have had an impact on the saga's literary fame if it had not been for the use of English as a *lingua franca*. What is more, translation into English in combination with the saga's transit through the Internet make for new modes of "literary manipulation" as types of "rewriting."

In my analysis of *The Angus Saga* as a literary, commercial and translation phenomenon, I have intended to: i) test the conceptual productivity of notions and theories pertaining the fields of Literature, (Mass) Media Studies and Translation Studies; ii) reflect on the saga as a product and a result of different translation processes, focusing mainly on the internationalization of the cultural industry of *epic fantasy* and the role that English as a *lingua franca* plays on this; iii) raise awareness about multidisciplinary contacts, conceptual explications and experimentation in disciplinary crossroads, the leadership of one language to shape the perception of our (economy-bound) cultural system.

As matter-of-factly Groys maintains: "Today, the political role of art is mostly seen as twofold: It should critique the dominant political, economic, and art system, and, with its utopian promise, it should mobilize the audience to change this system" (55). The creation and manipulation of "literary memory effects" present us with the creation of new "ecosystem modes" (see mechanisms for the fabrication and promotion of formulas with systemic sovereignty: proto-systems, subsystems, and para-systems, in Torres Feijó, 2011), modes within which *neo epic* literary facts as facts of culture are equipped with functional actives flowing and being consumed in active, "hypermodellic" (see Sanz Cabrerizo, 2008; Welsch, 2008) and multilayered environments of significance.

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De la mica sirenă la Ariel

From Little Mermaid to Ariel

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Cuvinte-cheie

sirenă; transformare; complexul Electra; folclor; erotism.

Predominanța figurii sirenei în cultura occidentală la începutul erei moderne, când o serie de puteri europene au început să exploreze, să revendice şi să colonizeze zone din Africa şi America de Nord şi de Sud, par să fi facilitat difuzarea acestei figuri simbolice în alte contexte culturale. Lucrarea de faţă îşi propune o lectură contextuală şi analitică a celei mai cunoscute poveşti ce are ca personaj central o sirenă – *Mica sirenă* de Hans Christian Andersen – şi adaptările acesteia pentru micul şi marele ecran. Întregul proces de devenire al micii sirene este unul caracterizat de dualitatea experienţelor sale. Ea nu doar că trebuie să negocieze procesul de maturizare fizică şi psihică, ci trebuie să facă faţă şi implicaţiilor rezultate din decizia sa de a se transforma din sirenă în om. Astfel, ne propunem să analizăm şi să documentăm câteva din aceste procese în tranziţia de la folclor la tradiţia literară şi cea media.

Keywords

mermaid; transformation; Electra complex; folklore; eroticism.

The predominance of the mermaid figure in Western culture in the early modern era, when a number of European powers began to explore, claim and colonize areas of Africa and North and South America seem to have facilitated the spread of this symbolic figure in other cultural contexts. This paper aims at a contextual and analytical reading of the most famous story that has as its central character a mermaid – *The Little Mermaid* by Hans Christian Andersen – and its adaptations for television and cinema. The whole process of becoming the little mermaid is one characterized by the duality of her experiences. Not only does she have to negotiate the process of physical and mental development, but she also has to deal with the implications resulting from her decision to transform from mermaid to human being. Thus, we aim to analyze and document some of these processes during the transition from folklore to literary tradition and media.

Mica sirenă (*Den lille Havfrue*) este cea mai cunoscută povestire a scriitorului danez Hans Christian Andersen. De la publicarea sa iniţială în 1837, a fost tradusă în numeroase alte limbi şi a făcut obiectul a numeroase adaptări pentru scenă, film sau televiziune.

Există un consens la nivelul criticii literare că povestirea lui Andersen este mai degrabă o invenţie proprie, decât interpretarea acestuia dată unei poveşti populare deja existente. Statul naţional modern Danemarca cuprinde peninsula Iutlanda şi alte patru sute de insule (plus alte insule de mici dimensiuni), majoritatea situate în largul coastei de est a peninsulei. Ca urmare a acestei geografii şi a poziţiei sale la gura Mării Baltice, unde se întâlneşte cu Oceanul Atlantic de Nord, ţara are o lungă asociere cu marea şi cu activităţile maritime ce asigură traiul localnicilor. La rândul său, această orientare s-a reflectat în diferite aspecte ale folclorului său.

O serie de reprezentări ale sirenelor apar şi în bisericile daneze care datează din perioada medievală târzie. Unele dintre acestea pot fi înţelese ca simbolizând tentaţiile erotice sau vanitatea umană. Una dintre cele mai frecvente utilizări ale imaginilor sirenelor şi tritonilor în bisericile daneze este includerea lor în reprezentări ale genezei. Acest lucru este oarecum curios din mai multe puncte de vedere. Cel mai evident ar fi acela că sirenele (*havfruer*) şi tritonii (*havmamd*) sunt complet absenţi din miturile creştine ale creaţiei, iar prezenţa acestora în astfel de reprezentări ar avea mai mult un scop asociativ.

Începutul secolului al XIX-lea a reprezentat o perioadă fertilă pentru cercetarea folclorului danez, o serie de scriitori din acea perioadă bazându-se în creaţiile lor pe motive folclorice. Un exemplu remarcabil este Bernhard Severin Ingemann – romancier, dramaturg şi poet – cu care Andersen a corespondat. Acesta a scris mai multe texte care includeau motivul sirenei, inclusiv poemul *Havfruen* (1812), care descrie întâlnirea nocturnă dintre un tânăr şi o fiinţă acvatică de sex feminin pe o plajă. Andersen, la rândul său, a abordat motivul tritonului (*havmanden*) şi aspectele conexe ale diferenţelor dintre lumea terestră şi cea subacvatică într-un poem – *Agnete og Havmanden* (1832). Acest text îşi are rădăcinile într-un basm cu origini germanice care a circulat în Danemarca în mai multe variante până la mijlocul secolului al XVIII-lea. În baladă, o tânără femeie este ademenită în mare de un triton ce o doreşte de soţie. Aceasta acceptă propunerea şi alege să trăiască alături de el în lumea subacvatică, născându-i şapte copii în opt ani. Firul epic prezentat de Andersen în poemul său ne oferă câteva indicii despre faptul că nu ar exista graniţe ori diferenţe între cele două lumi, căci oameni precum Agnete se pot muta în lumea apelor fără a suferi transformări anatomice, iar tritonul se poate mişca fără probleme pe uscat. De asemenea, copiii celor doi sunt umani din punct de vedere anatomic şi nu prezintă cozi de peşte ca jumătate inferioară a trupurilor. La mulţi ani după mutarea sa în lumea subacvatică, Agnete aude sunetele clopotelor de la o biserică de pe uscat şi îi cere permisiunea soţului de a participa la slujba din acea biserică. Soţul îi acceptă cererea cu condiţia de a se întoarce la el şi copiii lor după vizita pe uscat. Ea acceptă regulile soţului şi merge la biserică unde se întâlneşte cu mama sa. Tritonul îşi face apariţia în biserică pentru a-i reaminti angajamentul faţă de familie, însă ea îl respinge şi doreşte să rămână pe pământ. Andersen a adaptat acest poem pentru scenă în 1842 şi o producţie a acestuia a avut loc pentru foarte scurt timp în Copenhaga în aprilie 1843, însă a primit critici negative şi nu a mai fost pusă în scenă în altă parte. De atunci, atât poemul, cât şi versiunea sa dramatizată au avut o prezenţă ştearsă în corpusul de texte al autorului. Numai povestirea *Mica sirenă* s-a dovedit a fi semnificativ mai reuşită, devenind cea mai cunoscută operă a sa, cu personajul principal imortalizat în bronz de sculptorul Edvard Eriksen în 1913, ce a fost instalată în portul Copenhaga, devenind astfel simbolul oraşului.

Există asemănări între povestire şi poem, ambele prezentând personajul feminin nefericit în lumea subacvatică, ce caută să se mute în lumea de pe uscat. Protagonista fără nume şi surorile acesteia au fost crescute de tatăl lor – regele mării (*havkongen*) –, fără mamă. Dar, în vreme ce în poem Agnete ia o decizie în cadrul intrigii şi respinge puterea masculină într-o manieră simplistă, figura feminină din poveste are o putere de acţiune limitată. Sirena din poveste este constrânsă de lumea patriarhală în care trăieşte, în termenii autorităţii regelui mării, care îi este atât tată, cât şi suveran.

Rezistenţa sa în faţa unei astfel de autorităţi este articulată în termenii dorinţei sale de a fi iubită de un bărbat (uman). În acest sens, povestea reprezintă un exemplu clar a ceea ce Jung a numit complexul Electra (1913) şi a ceea ce Freud a înţeles a fi echivalentul feminin al complexului lui Oedip (Scott, 2005: 1-24). Complexul se referă la un stadiu de dezvoltare în

care femeile percep că se nasc efectiv castrate, fiind lipsite de falus (atât la nivel fizic, cât şi simbolic). Ca urmare a acestei percepţii, ele dezvoltă o fixaţie pentru tatăl lor şi mai târziu se îndreaptă către un bărbat din afara familiei pentru a-şi satisface dorinţele. Elementul care complică povestirea lui Andersen este acela că mica sirenă este reprezentată ca o entitate cu coadă de peşte. Şi, în timp ce aceasta şi surorile sale sunt descrise ca având toate cozi de peşte – care reprezintă drama şi simbolismul povestirii –, forma corporală a regelui mării nu este specificată. Având în vedere că autorul nu se referă la acesta decât ca rege al mării (*Havkongen*), el ar putea fi om ca protagonistul din poemul său, fie ar putea avea coadă de peşte şi să fie triton.

Iar din această ambiguitate rezultă şi interpretările divergente ale formelor fizice ale fiicelor acestuia. Dacă întreaga familie, şi tritonii şi celelalte sirene la care se face referire în povestire, prezintă coadă de peşte ca jumătatea inferioară a trupului, acest aspect le restrânge capacitatea reproductivă în relaţie cu specia umană. Dar, dacă regele mării ar avea o formă umană, forma fizică a fiicelor sale care au coadă de peşte este deschisă altor interpretări. În ceea ce priveşte complexul Electra, jumătăţile inferioare de peşte ale fiicelor regelui mării ar putea fi considerate dispozitive biologice de castitate ce nu le permit să se compromită prin asumarea unor relaţii cu bărbaţi din specia umană. Povestirea lui Andersen descrie familia regelui mării ca locuind într-un tărâm subacvatic, separat de oameni. Dar povestea subliniază, de asemenea, faptul că familia este conştientă de lumea de pe uscat. Accesul tinerelor sirene la acea lume este totuşi strict interzis până la vârsta de cincisprezece ani.

Prima vizită a micii sirene la suprafaţa apei este impresionantă într-un mod dramatic, întrucât întâlneşte o corabie pe a cărei punte câţiva bărbaţi sărbătoresc ziua de naştere a unui prinţ. În vreme ce se lasă încântată de acel spectacol şi de figura prinţului, observă că o furtună este gata să se dezlănţuie. Îngrijorată pentru viaţa prinţului, îl salvează pe acesta de la moarte în momentul când corabia este izbită de nişte stânci şi naufragiază. Prin faptul că sirena îl duce la mal şi îl sărută, se poate observa că aceasta tânjeşte după afecţiunea unui bărbat. Însă ea va întâmpina o problemă în ceea ce priveşte răspunsul în plan afectiv din partea prinţului, în primul rând pentru că acesta nu-şi aminteşte cine l-a salvat de la înec, şi în al doilea rând, pentru că ea fiind sirenă nu şi-ar putea continua relaţia cu acesta pe pământ.

Această frustrare stârneşte o criză existenţială, astfel că ea îşi propune să afle de la bunica ei dacă ar exista vreo modalitate de a schimba soarta, însă bunica ţine să-i amintească faptul că jumătatea sa de peşte este cel mai mare impediment. Astfel că se hotărăşte să meargă la vrăjitoarea mării pentru a găsi o soluţie magică care să-i rezolve problema. Prezenţa vrăjitoarei în poveste reprezintă o contribuţie originală din partea lui Andersen, reconfigurând aspecte ale folclorului terestru la contextul acvatic. Vrăjitoarea îi confirmă că ar putea să-i creeze o poţiune care să o ajute să dobândească trup de femeie şi alte trăsături fizice folositoare, doar că pentru a realiza-o are nevoie de glasul ei. Mica sirenă este de acord şi astfel vrăjitoarea îi taie limba, aceasta devenind mută în urma mutilării fizice. Acest incident are o semnificaţie simbolică considerabilă în context freudian, căci excizarea limbii poate fi strâns legată de pierderea erotismului feminin într-o lume patriarhală.

Părăsind lumea subacvatică, sirena se îndreaptă către ţărm, bea poţiunea realizată de vrăjitoarea mării, capătă picioare în locul cozii de peşte, leşină de durere şi este găsită de prinţ, care o duce la palatul său. Însă muţenia ei o împiedică să-i câştige dragostea. Situaţia ei devine şi mai complicată pentru că dacă prinţul s-ar îndrăgosti de o altă femeie, ea ar muri şi s-ar transforma în spumă de mare în ziua nunţii acestora. Când prinţul se îndrăgosteşte de o prinţesă dintr-un regat vecin crezând în mod greşit că aceasta l-ar fi salvat de la moarte, şi se

decide să se căsătorească cu aceasta, totul este deja pierdut pentru mica sirenă. Aflând despre această situaţie, surorile ei obţin de la vrăjitoarea mării un cuţit fermecat care ar avea puterea să-i redea coada de sirenă, cu condiţia ca ea să-l înjunghie pe prinţ drept în inimă şi să-şi înmoaie picioarele în sângele acestuia. Dar ea nu poate pune acest plan în aplicare, aruncă cuţitul fermecat în mare şi îşi află sfârşitul transformându-se în una din „fiicele aerului" (Andersen, 1974: 55).

Povestirea depăşeşte cu mult poemul *Agnete og Havmanden*, folosind motivul sirenei pentru a aborda diferite aspecte legate de dorinţele sexuale, căderea în ispită şi iertarea păcatelor. Tema incapacităţii sirenei de a-şi exprima şi consuma dorinţele faţă de obiectul afecţiunii sale a determinat critica literară să vadă povestea lui Andersen drept o alegorie pentru experienţele sale erotice. Dacă astfel de impulsuri se manifestă în text, ele sunt articulate printr-o expunere vie a complexului Electra şi a unor alte complexe conexe ce au furnizat un bogat material pentru adaptările media ale poveştii.

În ciuda faptului că povestea a fost ecranizată de mai multe ori în perioada 1960-1980, niciuna nu a obţinut succesul adaptării realizate de Ron Clements şi John Musker în 1989 pentru Disney. Această versiune a povestirii lui Andersen este mai mult o re-imaginare a acesteia, căci deşi a păstrat episodul în care mica sirenă îşi sacrifică vocea pentru a obţine picioarele de om în schimbul cozii de peşte şi lupta pentru dragostea prinţului, multe alte aspecte au fost schimbate. Pe lângă faptul că Disney a adăugat numere muzicale, adaptarea oferă şi o individualizare personajelor – toate sirenele au nume, o re-imaginare a structurii şi intrigii şi un final semnificativ diferit.

Filmul debutează cu o secvenţă ce-l introduce pe prinţ – Eric în film – la bordul unei corăbii. După această secvenţă, ne este înfăţişat un grup de sirene şi tritoni ce sosesc la palatul regelui mării. Secvenţa muzicală a sirenelor se sfârşeşte brusc când fiica mezină a regelui Triton – Ariel – nu apare. Ni se dezvăluie că aceasta este plecată să exploreze o epavă. Iar de aici, firul narativ urmăreşte îndeaproape povestea lui Andersen, cu Ariel salvându-l pe Eric de la înec, vizita ei la vrăjitoarea mării pentru a obţine un leac magic prin care să fie transformată în om, plecarea ei din lumea subacvatică şi eforturile de a-l fermeca pe prinţ.

Ursula, vrăjitoarea mării, este reprezentată drept un *Celălalt* exilat, şi în opoziţie directă cu regele Triton. Ticăloşia teatrală a Ursulei funcţionează, de asemenea, şi ca imagine antitetică pentru delicata Ariel. Ea apare drept vicleană şi crudă în ecranizarea Disney, iar ajutorul pe care ea-l oferă lui Ariel pentru a obţine o pereche de picioare este doar o parte a luptei sale împotriva regelui Triton. Actul cel mai plin de cruzime al acesteia este reprezentat de momentul în care se deghizează în fata care se presupune că l-ar fi salvat pe Eric la începutul povestirii, luând o înfăţişare plină de tinereţe şi frumuseţe – drept Vanessa – şi folosind vocea pe care a obţinut-o de la Ariel pentru a-l păcăli pe prinţ să o ia în căsătorie. Nunta începe la bordul unei nave, dar este întreruptă în momentul jurămintelor finale de un grup de creaturi marine şi păsări. Chiar dacă trucul Ursulei iese la iveală, este prea târziu pentru Ariel căreia i se oferiseră doar trei zile sub înfăţişarea umană pentru a-l cuceri pe Eric. În acest punct, regele Triton se oferă Ursulei în locul fiicei sale. Astfel vrăjitoarea intră în posesia tridentului acestuia, care întruchipează puterea falică, şi se transformă într-o monstruozitate asemănătoare unui kraken. Prinţul Eric vine să salveze situaţia având propriul său simbol falic. Acesta conduce o corabie pe care o direcţionează către pieptul Ursulei. Odată cu moartea acesteia, ordinea este restabilită, regele Triton şi Ariel se reîntâlnesc, acesta îi transformă coada de peşte în picioare umane folosindu-se de puterea tridentului şi astfel sirena şi prinţul se pot căsători şi să trăiască pe uscat.

Spre deosebire de complexul Electra din povestea lui Andersen, în care sirena nu dă ascultare tatălui său şi părăseşte lumea subacvatică pentru a obţine iubirea prinţului, Disney livrează o fantezie a acelui complex jungian, în care tatăl sirenei o susţine şi o ajută în dorinţa ei de a pleca alături de bărbatul iubit. Un alt aspect notabil al ecranizării Disney din 1989 este modul în care a abordat episoadele muzicale din film. Puterea şi semnificaţia vocii lui Ariel sunt esenţiale în această versiune cinematografică, însă ea este redată într-un mod convenţional uman. Prima dată apare într-o melodie intitulată *Part of Your World*, iar acest moment este foarte bine integrat în naraţiune şi funcţionează ca un număr clasic în stil Broadway, conturând aspiraţiile personajului central şi stabilind bazele pentru dezvoltarea intrigii. Structura cântecului este, de asemenea, în mod adecvat dramatică, având o introducere destul de lungă, înainte de a trece la refrenul care clarifică dorinţele şi aspiraţiile lui Ariel. De asemenea, sirena cântă o replică a părţii corale din *Part of Your World*, dar cu versuri noi, pentru prinţul Eric în vreme ce acesta zace inconştient pe plajă, după ce Ariel l-a salvat de la înec. Pe măsură ce-şi recapătă cunoştinţa, îi aude cântarea ca şi cum ar fi un vis şi îşi propune să afle cine este interpreta. Fragmente muzicale din *Part of Your World* sunt, de asemenea, folosite şi în alte momente ale filmului, demonstrând în continuare importanţa vocii lui Ariel în povestire, iar absenţa acesteia din cea de-a doua jumătate a filmului reprezintă o accentuare a pierderii puterilor sirenei odată ce alege să trăiască pe pământ.

Succesul comercial masiv al filmului *Mica sirenă* (1989) a determinat casa de producţie Disney să exploreze şi variante pentru televiziune. În 1990, regizorul şi maestrul păpuşar Jim Henson a propus acestora realizarea unui serial TV intitulat *Little Mermaid's Island*, în care rolul principal a fost atribuit actriţei Marietta DePrima şi cu păpuşi în celelalte roluri cheie. În 1990, au fost realizate două episoade pilot din această serie, fiecare având o durată de douăzeci şi cinci de minute. Însă seria a fost abandonată imediat ca rezultat al morţii lui Henson.

Apoi Disney a investit într-un serial animat pentru televiziune a cărui acţiune este plasată înainte ca Ariel să capete formă umană, intitulat, de asemenea, *The Little Mermaid*. Au fost produse treizeci şi una de episoade ce au fost difuzate de canalul CBS în perioada 1992-1995. Multe dintre personajele din ecranizarea originală sunt prezente şi în această serie, care are secvenţe muzicale inspirate de coloana sonoră a filmului din 1989. Acţiunea acestei serii este plasată înainte de transformarea lui Ariel din sirenă în om, astfel că este lipsită de motivul cheie al poveştii şi de setul de simboluri asociate acestuia. Doar episodul *Wish Upon a Starfish* (1993) se remarcă prin câteva aspecte ce amintesc de filmul Disney original, descriind întâlnirea dintre Ariel şi o sirenă mută pe nume Gabriella. Când Ariel descoperă o cutiuţă muzicală în care se află o figurină ce întruchipează o balerină, aceasta începe să-şi dorească a avea picioare şi să capete abilitatea de a dansa. Gabriella tânjeşte şi ea după o voce pentru a putea să cânte. Astfel, cele două îşi propun ca împreună să găsească o stea magică de mare care să le îndeplinească aceste dorinţe. După ce traversează o zonă acvatică ostilă, găsesc steaua de mare, însă sunt dezamăgite căci aceasta nu deţine puteri magice să le transforme. Reflectând asupra experienţei lor, cele două sirene realizează că sunt fericite exact aşa cum sunt. Se poate observa că firul narativ diferă în mod evident de lung-metrajul Disney, căci sirenele îşi acceptă formele fizice şi nu perturbă ordinea simbolică a regatului subacvatic.

Un alt lung-metraj a fost produs în 2008, în regia lui Peggy Holmes, având titlul *The Little Mermaid: Ariel's Beginning*. Acesta prezintă mai degrabă o nouă abordare a vieţii tinerei Ariel, decât o adaptare a elementelor din serialul TV, acoperind însă teme similare cu acelea din episodul *Wish Upon a Starfish*. În *Ariel's Beginning* oamenii apar foarte puţin şi nu include nicio transformare corporală a sirenei. Povestea începe în regatul de sub ape, numit acum Atlantica,

ce este condus de regele Triton şi regina sa, Athena. Celebrând iubirea dintre ei, regele îi oferă soţiei sale, care era o cântăreaţă desăvârşită, o cutiuţă muzicală cu doi dansatori, ce reprezintă cuplul regal. O secvenţă idilică în care tinere sirene şi tritoni cântă într-o lagună este întreruptă de sosirea unei nave piraterești. Vieţuitoarele marine fug, însă Athena rămâne în urmă pentru a-şi recupera cutiuţa muzicală. Este strivită de navă şi moare. Firul narativ principal al filmului se concentrează pe Ariel aflată la vârsta adolescenţei, la zece ani după acel tragic accident, trăind într-o societate subacvatică în care muzica a fost interzisă din moment ce aceasta i-ar aminti regelui de dragostea pe care a pierdut-o. Rolul negativ este atribuit unei bătrâne şi oribile guvernante, numită Marina Del Ray. Ariel, care iubeşte muzica şi a cânta, precum mama sa, nu suportă interdicţiile puse împotriva muzicii şi se alătură unui club muzical clandestin condus de un crab pe nume Sebastian. Marina află de acest club şi îl informează pe rege, care se prezintă la faţa locului, pune ca toată lumea prezentă să fie arestată şi distruge locaţia cu o simplă lovitură de trident. Ariel ţine piept acestei autorităţi de tip patriarhal, scapă din palat şi eliberează toate creaturile marine ce fuseseră luate prizoniere. Apoi găseşte şi recuperează cutiuţa muzicală a Athenei şi încearcă să i-o arate tatălui ei. Este, însă, răpusă de Marina când este tocmai pe cale să realizeze acest lucru, şi este readusă în simţire de rege care îi cântă chiar un fragment din piesa favorită a mamei sale. Când se trezeşte din leşin, armonia socială şi cea muzicală sunt restabilite în regat cu binecuvântarea regelui. Filmul combină astfel o reprezentare a unui proces de doliu cu o respingere a puterii patriarhale prea dure. Ariel doreşte să scape de sub regimul titanic al tatălui său pentru a putea trăi în armonia anterioară decesului mamei ei.

Pe lângă toate aceste ecranizări, Disney a produs în 2000 şi o continuare a poveştii sub forma unui lung-metraj ce se intitulează *The Little Mermaid II: Return to the Sea* (Jim Kammerud, Brian Smith), ce o are în centru pe Melody, fiica lui Eric şi a lui Ariel. Povestea debutează cu o secvenţă în care apare Ariel sub înfăţişare umană, care se întoarce în mare pentru a-i prezenta pe fiica sa regelui Triton. Acesta le primeşte pe cele două şi îi oferă nepoatei sale un medalion care conţine imagini şi sunete din Atlantica. În acel moment îşi face apariţia un nou personaj – Morgana – sora Ursulei. La fel ca sora sa, are tentacule, este mai slabă decât aceasta, mai puţin grotescă şi are pielea verde. Morgana încearcă să o răpească pe Melody pentru a putea negocia răscumpărarea, sperând că în schimbul ei va primi tridentul regelui. Însă este alungată la timp, iar Ariel decide să o ţină departe de mare pe fiica sa până ce Morgana va fi prinsă. Apoi firul narativ face un salt de aproape un deceniu pentru a ne-o înfăţişa pe Melody adolescentă tânjind după mare, chiar dacă nu-şi cunoaşte originile. Apoi găseşte medalionul de la bunicul său, devine atrasă de mare şi este convinsă de un peşte să o viziteze pe Morgana în apele polare unde aceasta se ascundea. Vrăjitoarea o încântă pe Melody transformând-o în sirenă pentru o foarte scurtă perioadă de timp şi îi promite că această stare fizică ar putea deveni permanentă dacă fură tridentul regelui pentru ea. Melody reuşeşte să facă acest lucru cu ajutorul unor creaturi marine şi îl duce vrăjitoarei. În acest timp, regele Triton o retransformă pe Ariel în sirenă pentru a putea să-şi caute fiica. Ajunge la ascunzişul vrăjitoarei, iar Melody îşi dă seama că mama ei este sirenă. Simţindu-se înşelată de mama sa, Melody îi oferă tridentul vrăjitoarei, care capătă astfel proporţii gigantice.

Morgana o închide pe Melody într-o grotă de gheaţă şi o capturează pe Ariel în tentaculele ei. După ce Eric, regele mării şi un grup de tritoni eşuează în lupta cu Morgana, Melody scapă cu ajutorul unor vieţuitoare marine. Intră în posesia tridentului şi-l înapoiază bunicului ei, care-l foloseşte imediat pentru a o captura pe Morgana ca să o întemniţeze într-un bloc de gheaţă, exilând-o pe fundul mării.

Return to the Sea este lipsit de încărcătura simbolică a predecesorului său, iar transformările suferite de Melody şi Ariel nu par a fi traumatizante. Tridentul joacă un rol important ca simbol falic pe care femeia monstruoasă îl râvneşte, însă capătă aspecte simbolice diferite datorită faptului că Melody intră în posesia acestuia pentru perioade scurte de timp.

Scena finală ni-l arată pe regele Triton şi alaiul său ce îi acompaniază pe Eric, Ariel şi Melody înapoi pe pământ. Regele îi oferă lui Melody opţiunea de a alege să trăiască pe pământ cu oamenii ori sub apă ca sirenele. Însă ea propune o a treia variantă. Ia tridentul regelui şi-l foloseşte pentru a dărâma graniţa dintre regatul lui Eric şi cel subacvatic pentru a permite o interacţiune mai liberă între cele două lumi. Înclinaţia lui Melody spre a menţine controlul asupra tridentului ca simbol falic, chiar şi după episodul iniţial ce cauzează evenimente nedorite în firul narativ, o marchează drept un individ mai puternic decât Ariel şi controlează puterea patriarhală a regelui mării.

Spre deosebire de Ariel şi lipsa ei de putere datorate procesului de transformare, asumarea formei de sirenă de către Melody îi oferă putere şi influenţă substanţială în povestire şi în tărâmul subacvatic. Prin fixarea intervalului de timp înainte şi după episoadele transformării traumatizante a lui Ariel, versiunile Disney oferă ample oportunităţi de reinterpretare pentru complexul Electra, ce se dovedeşte central pentru povestire.

Atât în povestea lui Andersen, cât şi în ecranizările Disney, sirena poate vizita temporar pământul, însă poate rămâne definitiv pe uscat doar dacă suferă transformări fizice. Preţul plătit de mica sirenă pentru realizarea unor vise este tocmai renunţarea la esenţa sa, la însăşi înfăţişarea de sirenă.

Existenţa sirenei într-o ordine patriarhală este insignifiantă. Oricât de atrăgătoare ar fi lumea pământească, preţul intrării lor în arena sexualităţii umane este fie moartea, fie căsătoria. În ce priveşte povestea lui Andersen, cât şi prima ecranizare Disney din 1981, sirena este marcată de lipsurile sale. Ca femeie ea aspiră la posesia unui falus, însă ca sirenă este lipsită de organele genitale femeieşti care ar putea să-i permită să atragă bărbaţi şi să interacţioneze cu aceştia. Odată transformată în om, este deposedată de vocea sa şi ia naştere aspiraţia ei de a redobândi puterea falică. Renunţând la coada de peşte, ea pierde puterea care se află în aceasta. Vrăjitoarea mării ori Ursula ori Morgana reprezintă un *Celălalt* atât pentru sirenă, cât şi pentru oameni. Transformarea ei se realizează fără dureri şi traume, şi doar demascarea sa şi a planurilor sale provoacă furia de dimensiuni monstruoase. Puterea sa falică, reprezentată prin tentacule, aproape copleşeşte ordinea patriarhală până când este alungată şi dată uitării. Ea este prezentată drept o alternativă pentru Ariel, căutând să destabilizeze ordinea patriarhală a lumii din care face parte. Se poate concluziona că în toate ecranizările Disney, sirenele nu se lasă încadrate unei categorii fixe, fiind preocupate de transformarea anatomică a corpurilor lor pentru a-şi îndeplini anumite vise şi dorinţe alături de bărbaţi din lumea oamenilor.

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Mr. Yeats sings the blues. O discuţie a albumului *An Appointment with Mr. Yeats* (The Waterboys) din perspectiva teoriei receptării

Mr. Yeats Sings the Blues. A Discussion of the Album *An Appointment with Mr. Yeats* (The Waterboys) from a Reception Theory Perspective

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Cuvinte-cheie

adaptare muzicală; receptare productivă; teoria receptării; iteraturpop; W.B. Yeats; The Waterboys.

Aducând în prim plan o direcţie ştiinţifică relativ recentă, aflată la intersecţia dintre filologie, muzicologie şi studii culturale, numită, în germană, „Literaturpop" şi propusă de un grup de cercetare de la Universitatea din Köln, articolul de faţă pleacă de la premisa că acest nou domeniu ar putea fi explorat cu instrumentele de analiză ale teoriei receptării, mai exact cu cele folosite în studiul receptării productive. Apelând la terminologia şi clasificările propuse de Hannelore Link, discuţia noastră se concentrează pe un exemplu interesant de prelucrare muzicală a literaturii: albumul *An Appointment with Mr. Yeats* (2011) al trupei britanice de folk-rock şi blues-rock The Waterboys, un disc bazat integral pe versurile renumitului autor irlandez W.B. Yeats. Modul deopotrivă filologic şi creativ în care Mike Scott, liderul, vocalistul şi compozitorul principal al grupului, abordează acest proiect face ca această prelucrare muzicală a poemelor yeatsiene, să fie, înainte de toate, una literară. Bazată pe colaj, aceasta din urmă intră în sfera receptării *re*productive, factorul muzical făcând trecerea către receptarea productivă. Includerea în această categorie depinde însă de identificarea unui „marker" artistic.

Keywords

musical adaptation; productive reception; reception theory; Literaturpop; W.B. Yeats; The Waterboys.

This article turns the spotlight on a relatively new scientific field, which lies at the intersection of Philology, Musicology and Cultural Studies – its (German) name, "Literaturpop", and its scientific coordinates were proposed by a research group at the University of Cologne. We start from the premise that this new field could be explored by using the analysis tools of the reception theory, more precisely those used in the study of productive reception. While taking into account the terminology and classifications proposed by Hannelore Link, our discussion focuses on an interesting example of musical adaptation of literature: the album *An Appointment with Mr. Yeats* (2011) by the British folk-rock and blues-rock band The Waterboys. Based entirely on poems by the famous Irish author W.B. Yeats, the project was approached in a manner, at once philological and creative, by the leader, lead singer and composer of the band, Mike Scott. As a literary adaptation, accomplished using the collage technique, the project lies in the field of *re*productive reception – as a musical adaptation it lies in the field of productive reception. The inclusion in this last category depends however on the identification of an artistic "marker".

În ultimii 50 de ani, estetica receptării, produs al aşa-numitei „Konstanzer Schule" (Şcoala de la Konstanz), a stat la baza a nenumărate studii axate pe receptarea literaturii. Extinderea ei către celelalte arte a venit practic de la sine, conceptele-cheie ale acesteia regăsindu-se poate cel mai pregnant în domeniul receptării muzicii: la fel ca cititorul, cel care participă la o audiţie muzicală are un „orizont de aşteptare"[1] (Jauβ, 1970); la fel ca scriitorul, cel care compune o lucrare muzicală are în minte, probabil, un receptor standard, aşa-numitul „cititor implicit" (Iser, 1972) devenind astfel „ascultător implicit". Bineînţeles că aceste concepte ale Şcolii de la Konstanz pot fi completate cu teorii ale psihologiei muzicale, cum ar fi ITPRA (*imagination response – tension response – prediction response – reaction response – appraisal response*), un instrument de analiză a expectanţei în muzică descris de David Huron în *Sweet Anticipation. Music and the Psychology of Expectation* (2006), însă principiile de bază ale receptării rămân aceleaşi.

Ce se întâmplă însă atunci când receptorul este expus concomitent la muzică şi literatură? O direcţie ştiinţifică relativ recentă, aflată la intersecţia dintre filologie, muzicologie şi studii culturale, numită, în germană, „Literaturpop" (Hahn, 2019) şi lansată de un grup de cercetare de la Universitatea din Köln, îşi propune să analizeze relaţia dintre literatură, muzică şi cultură pop, atunci când avem de-a face cu lucrări din sfera muzicii pop (în sensul ei cel mai larg), care devin vehicul pentru teme, motive sau texte literare. În terminologia teoriei literare acestea sunt cazuri de „receptare productivă" (Link, 1976) şi, prin urmare, pot fi analizate cu instrumentele propuse de acest domeniu al teoriei receptării.

În articolul său, *Thesen zur Rezeptionsgeschichtsschreibung* (1974), Otfried Ehrismann vorbeşte despre o tipologie a posibililor cititori, nu în sensul „cititorului implicit" al lui Wolfgang Iser (1972), ci în sensul clasificării diverselor tipuri de receptori reali care ar putea interacţiona cu textul literar. El face distincţia între receptarea pasivă şi receptarea productivă, semnalând faptul că aceasta din urmă poate funcţiona pe patru niveluri: cel academic, cel şcolar, cel jurnalistic şi cel artistic.

> Die vier Schichten sind verbunden durch die gemeinsamen Akte von Aufnahme und Mitteilung. Ich fasse sie als produktive Schicht zusammen. Ihnen steht die Schicht der reinen Rezipienten – eine schweigende Mehrheit – gegenüber: etwa Schüler, Zeitungsleser, Theaterbesucher, literarische Zirkel. (1974: 125)

În timp ce Ehrismann priveşte aici receptarea productivă mai curând ca receptare *re*productivă şi nu abordează deloc dimensiunea numită „interpretare", Hannelore Link defineşte receptarea productivă exclusiv ca munca de creare a unei noi entităţi artistice plecând de la un produs artistic primar (1976: 90). În consecinţă, ea face, în sfârşit, diferenţa între receptarea productivă şi cea reproductivă, în ultima categorie intrând filologia, critica literară, prelucrările literare şi montările scenice ale textelor dramatice (90).

Prezenţa ultimelor două categorii în această clasificare ridică anumite probleme: pe axa dintre reproductiv şi productiv prelucrările literare se află, de regulă, în câmpul de influenţă al celui de-al doilea pol, iar în cazul montărilor scenice simpla trecere dintr-un mediu în celălalt, adică transformarea textului dramatic în spectacol de teatru, presupune automat, credem noi,

[1] De fapt, încă din anii '50, renumitul muzicolog Leonard Meyer îşi punea întrebări cu privire la expectanţele consumatorului de muzică şi la modul în care acestea pot fi anticipate de către compozitor (*Emotion and Meaning in Music*, 1956), prefigurând astfel teoriile lui Jauβ şi ale lui Iser din domeniul studiilor literare.

crearea unei noi entităţi artistice[2]. Această ultimă categorie e importantă pentru discuţia noastră, căci, în fond, conceptul de „Literaturpop" se axează pe o şi mai evidentă trecere dintr-un mediu în altul. În volumul *Rezeptionsforschung*, Link încearcă să traseze graniţa dintre reproductiv şi productiv în cazul unei astfel de transformări:

> Jede Umsetzung eines Textes in ein anderes Medium schafft einen neuen Rezeptionsgegenstand. Ob dieser als neues Kunstwerk (produktive Rezeption) oder als Reproduktion eines anderen eingeschätzt wird, hängt offenbar von denjenigen Qualitäten ab, die dem Beurteilenden an ihm als künstlerisch erscheinen, und davon, ob diese Qualitäten schon der Vorlage oder erst der Bearbeitung zugeschrieben werden. (91)

Deşi această diferenţiere este, la prima vedere, extrem de problematică, ea ne ajută să înţelegem necesitatea identificării unui „marker" artistic în procesul de integrare (sau reconfigurare) a unui text literar într-un alt mediu. Cu afirmaţia lui Link potrivit căreia numele autorului acestui proces ar fi un garant al marker-ului artistic (91), nu putem fi de acord, însă recunoaştem că în „Literaturpop" „orizontul de aşteptare" al ascultătorului poate fi decisiv influenţat de numele celui care prelucrează muzical textul literar.

Trupa de folk-rock şi blues-rock The Waterboys, înfiinţată în 1983 de muzicianul scoţian Mike Scott, este un nume important al scenei muzicale britanice de la sfârşitul secolului XX şi începutul secolului XXI. Preluând titlul uneia dintre piesele de pe cel de-al doilea album al formaţiei, criticii au definit sound-ul grupului ca „The Big Music", sintagmă care sugerează sonorităţi ample, bazate pe orchestraţii complexe, cu accente imnice şi acumulare treptată de tensiune muzicală.

Deloc străin de mediul filologic[3], Mike Scott arată un interes special pentru lirica lui William Butler Yeats (1865-1939) şi pune pe muzică, la finele anilor '80, poemul *The Stolen Child* pentru albumul *Fisherman's Blues* (Chrysalis, 1988). Cinci ani mai târziu un alt poem al aceluiaşi autor va fi adaptat muzical pentru un disc semnat The Waterboys: *Love and Death* (*Dream Harder*, Geffen, 1993). Interesul lui Scott pentru versurile lui W.B. Yeats ia amploare pe parcursul ultimei decade a secolului XX şi primei decade a secolului XXI, rezultatul fiind un întreg album bazat pe lirica renumitului autor irlandez: *An Appointment with Mr. Yeats* (Puck, 2011).

O privire asupra titlurilor care compun acest proiect discografic ne arată că liderul şi compozitorul principal al trupei The Waterboys a plecat de la premise filologice în selecţia textelor pentru acest album, căci ele acoperă întreaga perioadă de creaţie poetică a lui Yeats – de altfel menţionarea numelui autorului în titlul albumului orientează „orizontul de aşteptare" amintit mai sus, cel al receptorului, către o privire de ansamblu asupra operei poetului şi nu către un anumit volum de lirică. De la celebrul *The Lake Isle of Innisfree*, poem publicat pentru prima dată în 1890, până la *Politics*, text apărut în volumul postum *Last Poems* (1939), Scott trece prin toate fazele de creaţie ale lui Yeats, făcând ca albumul să penduleze între cei doi mari

[2] Chiar Link recunoaşte acest lucru: „Von einem streng semiotischen Standpunkt aus [...] – unabhängig von der künstlerischen Qualitätder Bearbeitung – [ist es] unmöglich, die Umsetzung eines Textes in ein anderes Medium als Reproduktion anzusehen" (1976: 92).

[3] Fiu al unei profesoare de literatură engleză, Mike Scott începe el însuşi să studieze anglistică la Universitatea din Edinburgh, în 1977, abandonând ulterior studiile în favoarea unei cariere în muzică.

piloni ai liricii acestuia: pe de o parte dimensiunea mitologică şi mistică, pe de altă parte dimensiunea politică, ambele profund ancorate în conştiinţa naţională irlandeză.

Ceea ce îl surprinde pe receptor este însă faptul că Scott depăşeşte domeniul liricii yeatsiene, apelând de câteva ori la texte dramatice ale autorului irlandez. Astfel, *A Full Moon in March* se bazează exclusiv pe extrase din piesa de teatru cu acelaşi titlu (1935), iar *Let the Earth Bear Witness* e construită din doar două strofe care se reiau de câteva ori şi care provin din două texte dramatice diferite: *Cathleen ni Houlihan* (1902) şi *Diarmuid and Grania* (1901). La fel, *The Faery's Last Song*, care încheie albumul, este, în esenţă, adaptarea muzicală a unor pasaje din *The Island of Statues* (1885), prima piesă de teatru publicată de W.B. Yeats.

Pe măsură ce analiza acestui exemplu de receptare productivă avansează, realizăm cât de interesant este acesta din punct de vedere filologic, căci discul *An Appointment with Mr. Yeats*, înainte de a fi o prelucrare muzicală a textelor yeatsiene, este una literară. Am văzut deja cu câtă abilitate foloseşte Scott colajul ca tehnică de asamblare a versurilor acestui album; *Let the Earth Bear Witness* nu e singurul exemplu în acest sens – piesa *Sweet Dancer* are ca sursă nu mai puţin de trei poeme: *Sweet Dancer* (*New Poems*, 1938), *He and She* (*Parnell's Funeral and Other Poems*, 1935) şi *I Hear the Wind A-Blow* (din piesa de teatru *The Hour Glass*, 1913). Strofele şi refrenul acestei compoziţii muzicale se bazează pe poemul care îi dă şi titlul, textul fiind însă uşor adaptat prin excluderea sau inserarea unui cuvânt sau a unui grup de cuvinte şi reluarea anumitor versuri. *Bridge*-ul compoziţiei este în sine un colaj alcătuit din extrase din celelalte două poeme amintite mai sus.

White Birds, o altă piesă care iese în evidenţă ca prelucrare muzicală (vom vedea imediat şi de ce), are la bază două texte: poemul *The White Birds* (*The Rose*, 1893) şi un extras din piesa de teatru *The Shadowy Waters* (1901), care serveşte drept *bridge*, asemenea exemplului de mai sus. Textul poemului *The White Birds* suferă însă modificări mai mari decât *Sweet Dancer*. Scott secţionează şi rearanjează versurile, dublându-le practic numărul şi repetând anumite porţiuni la finalul fiecărei strofe. Introduse din raţiuni care ţin de progresia de acorduri muzicale, aceste repetiţii aduc cu sine şi modificări ale intepretării filologice prin scoaterea în evidenţă a anumitor segmente de vers care la Yeats fac parte dintr-un întreg: de exemplu „a sadness that may never die" (în original „[...] a sadness that may not die"– 1997: 37) sau „white birds on the foam, I and you" (în original „[...] white birds on the wandering foam: I and you!" – 37). Adăugarea factorului muzical în această ecuaţie potenţează, desigur, aceste evidenţieri.

Am numit mai sus albumul *An Appointment with Mr. Yeats* un exemplu de receptare productivă, însă, până în acest punct al discuţiei (care s-a limitat, deocamdată, la text), discul s-ar încadra de fapt în ceea ce Hannelore Link numeşte receptare reproductivă (1976: 90). Este evident că abia factorul muzical, pe care tocmai l-am menţionat, face trecerea către receptarea productivă. Tot Link însă susţine, aşa cum am văzut, că integrarea unui text într-un alt mediu nu înseamnă automat receptare productivă (91).

Cu ocazia lansării albumului, Mike Scott face următoarea afirmaţie: „[...] I'll make a special mention of *The Hosting Of The Shee* and *White Birds* which are the full expression of what journalists once termed «The Big Music». They are it, and take the concept and sound further even than the first three Waterboys albums did" (www.mikescottwaterboys.com). Această asociere a discului cu conceptul „The Big Music" şi, mai mult, integrarea stilistică a acestuia în discografia trupei prin aluzia făcută la primele trei albume The Waterboys, ne ajută să identificăm, fără a utiliza instrumente de analiză muzicologice, acel „marker" artistic despre care vorbeam la început. Iată-l confirmat de critica de specialitate:

> Scott has set Yeats to music before, so we know it's a trick he can pull off, but a whole album's worth of Yeats rock – surely that's pushing it a bit? Apparently not, because Scott's labour of love turns out rather well. Not only does he complete the task he's set himself, he creats a really excellent album. Scott tweaks the poems to meet the needs of metre and rhyme, and even brings in words from other Yeats works to provide a bridge in a poem/song that lacks one. Yeats purists might be annoyed, but presumably they won't want to listen anyway. Waterboys fans will – as Scott draws heavily on the rock style he once called the Big Music to fashion this unique work. (Edwards, 2011: 8)

The Lake Isle of Innisfree rămâne cel mai cunoscut poem yeatsian care figurează pe albumul *An Appointment with Mr. Yeats*. Pentru că am ajuns cu discuţia în sfera prelucrării muzicale propriu-zise (deşi aici nu vom intra în detalii, lipsindu-ne instrumentele de analiză ştiinţifică), nu putem să nu observăm ingeniozitatea cu care Mike Scott pune acest text pe ritm de blues – o direcţie muzicală explorată şi în trecut de The Waterboys. Acelaşi Mark Edwards remarcă:

> Tricky thing, setting poetry to music. Would *The Waste Land* work as Motown pop-soul? Could we blitz through some of Shakespeare's sonnets in a Ramones-style punk assault? Might a 1980s synth backing suit Sylvia Plath? In all the above cases, probably not, so how come W.B. Yeats's *The Lake Isle of Innisfree* works so well as a blues? Who knew that "I will arise and go now" is just "I woke up this morning" rephrased? On this album, the Waterboys' Mike Scott reimagines Yeats's best-known poem as a song that could easily be called *Stuck Outside of Innisfree with the Memphis Blues Again*, and it's not just an accomplished songwriting exercise — it's a good song. (2011: 8)

Aşa cum un actor, atunci când recită un poem pe scenă, devine, din punct de vedere vocal, un alter ego al autorului acelui poem, tot aşa Scott devine, pe acest disc, cu timbrul său grav, un Yeats în haine de star rock. Dacă ne oprim la piesa menţionată mai sus şi o privim ca fiind emblematică pentru întregul album, atunci nu ne mai rămâne decât să spunem că „Mr. Yeats sings the blues", în această propoziţie fiind înglobate toate criteriile receptării productive.

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4. *A Full Moon in March* (Mike Scott)
5. *Sweet Dancer* (Freddie Stevenson & Mike Scott)
6. *White Birds* (Freddie Stevenson & Mike Scott)
7. *The Lake Isle of Innisfree* (Mike Scott)
8. *Mad As the Mist and Snow* (Mike Scott & Steve Wickham)
9. *Before the World Was Made* (Mike Scott)
10. *September 1913* (Mike Scott & Steve Wickham)
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The Perfect Miss Narco: On Hateful Representation of Women in Netflix TV Shows *El Chapo* and *Narcos: Mexico*

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Keywords

Drug trafficking; TV shows; representation of women; narcoesthetics; spectacle; pop culture.

The aim of this research paper is to rethink the representation of women in two Netflix TV shows, *El Chapo* and *Narcos: Mexico*. The explanation for the selection of these two shows lies in the fact they occur in the same country and approximately in the same time period and in their popularity. Both TV shows tackle drug trafficking in northern Mexico and the relationship between Mexico and the United States. This paper will include media and film analysis, but also historical literature overview regarding women in drug trafficking from revisionist and feminist points of view (Campbell, 2008; Carey, 2014; Franco Diaz, 2015). In the TV shows analysis, we will analyze trophy women and women within the family (mothers, for example) as part of the narcoesthetics. The second category we will analyze is rare, empowered women in drug trafficking, which will include an analysis of the woman body. Body as a category is an important part of the analysis of instrumentalization and objectification of women in drug trafficking, and *El Chapo* and *Narcos: Mexico* exploit that aspect in the sense of Debord's ideas on spectacle.

If we type the word "narco" in the search tab on the Netflix website, we will find many different TV shows, both in English and Spanish. Each search will probably be individualized, but we would see *Narcos*, *Queen of the South* (Spanish language version and its remake in English), *El Chapo*, *Pablo Escobar* (and all TV variations on this topic), *Señora Acero*, *El Cártel* etc. Cabañas suggests that these new shows are the "new subgenre of telenovelas" (Cabañas, 2014: 10). We would also come across several documentaries, such as *Inside the Real Narcos* or *The Business of Drugs*. Available options are far more numerous nowadays than they were just a couple of years ago. However, two of these TV shows, *El Chapo*, and especially *Narcos* enjoy wider popularity all around the world. The first version of *Narcos*, regarding Colombia and Pablo Escobar, has over three hundred thousand critic comments on IMDb. This biggest and most famous movie database on the Internet shows how many people decided it was worth grading a TV show or a film. The audience cannot leave comments; they can only grade a movie or a show. Just to compare, *Narcos: Mexico* has a little bit over sixty thousand reviews (rated mostly between 8 and 9 out of 10 as the highest grade), while *El Chapo* has some fifteen thousand reviews (mostly 8 out of 10). *The Queen of the South* (Spanish language version) has not more than two thousand reviews (the grade is mostly 10, but there are not many participants). As we can see, the popularity rates show strong differences, and although we cannot know for certain how many

people actually watched the shows since not everybody votes on IMDb, it still gives us some idea on their popularity. The TV shows having female protagonists are not in the top three.

What these statistics show is that the most popular TV shows on drug trafficking are the ones that offer a strong masculine perspective on the matter, while the ones that have female protagonists do not have that many participants in the grading section of the website. On the other hand, they offer the possibility to better understand the intersection between the popularity level of the show and its representation of women. The most popular TV shows on drug trafficking have the most traditional depiction of women on screen. Additionally, men directed both *El Chapo* and *Narcos: Mexico*. As a matter of fact, men are most of the crew staff in these two TV shows (producers, writers, composers). However, *El Chapo* does involve women; writers are Carlos Contreras and Silvana Aguirre, and among executive producers there is Camila Jiménez Villa, although producers, cinematography and editors are all men. Therefore, we can freely assert that the dominant point of view in both shows is masculine. Pannetier-Leboeuf (2017) discusses the idea of male gaze in movie making, and discusses the way women are reduced to their biological bodies and erotized by montage.

The aim of this research paper is to analyze the representation of women in *El Chapo* and *Narcos: Mexico*. *Narcos: Mexico* follows the rise and fall of Miguel Ángel Félix Gallardo, the kidnapping and assassination of the DEA agent Kiki Camarena and the aftermath of the event, while *El Chapo* follows the rise and fall of Joaquín ("El Chapo") Guzmán Loera, from the late 80s until his extradition. Female characters in both TV shows do not occupy much space on screen, although their roles vary from trophy women in *El Chapo* to more empowered women drug traffickers in *Narcos: Mexico*. We understand a trophy woman as a passive, secondary and silent character, used for the purposes of satisfying man's desire. By comparison, an empowered female character is someone who has more agency in the show, and a more active role in the organizational business. In order to get an accurate idea of the representation of women on screen and to identify its historical roots, we will first tackle images of female drug traffickers and smugglers in the 20th century.

Women in Drug Trafficking from the Early 20th Century until the Late 80s: Historical Overview

Even if women in drug trafficking might not be new players, the investigations that focus on women in this illicit business have been relatively new. Carey (2014), Campbell (2008) and Franco Diaz (2015) are among researchers who have published on this issue. All these analyses are from this century; however, they approach women in drug trafficking historically, offering us a panorama of activities women did throughout the 20th century. These investigations provide a new piece of the puzzle to understanding women's role in drug trafficking without necessarily changing what has previously been said about the business itself.

Carey offers a historical approach to discussing and presenting women in drug trafficking, although she mentions in the beginning some of the most recent events, such as the arrest of Sandra Ávila Beltrán (in 2007) (Carey, 2014: 1). Even though we cannot know for sure, since there are no parameters to measure popularity, Sandra Ávila Beltrán is at least one of the most famous female drug queens in history, and she certainly is the most famous in different cultural productions. The famous book by Arturo Pérez-Reverte, *The Queen of the South,* is based on her, and Isabella Bautista in *Narcos* is alleged to be based on her too. However, before they came to power, there were other women building their names in this world.

Among women who were part of the smuggling of different products and drug trafficking in the first half of the 20th century, Carey stresses the case of Lola la Chata, a Mexican famous drug trafficker who was active from the 30s until the late 50s. As Carey states, she "ruptured the normative expectations of what it meant to be a woman and to be civilized by using limited and constrained forms of feminine power to become a transnational threat" (2014: 92). At that time, and it seems that not much has changed, she used two elements to build an empire: family and sexual connections (97). Carey even compares her to Pablo Escobar and El Chapo, as she too would organize visits during her imprisonment, had a hairdresser come to do her hair, and she accepted people who were coming to ask her favors (99). There was a lot of emphasis on her looks. Anslinger and Salazar, the men involved in her capture and surveillance, would describe her as not attractive according to the elites' symbols of beauty; there were references to her weight and race (112-114). According to this historical account by Carey, we can see that there was not much difference between Lola La Chata and any male drug lord. She does not form part of any cultural productions, for now, but that is probably due to the time period when she was active. There are hardly any shows or many films in Spanish that would include drug trafficking stories from the 30s, 40s or 50s. On the other hand, she is a reminder that women were not only trophies to the drug lords, but they even were drug queens themselves.

Similarly to Lola la Chata, in the late 20s La Nacha was a woman who built the drug trafficking business around her family (Carey; Cisneros Guzmán, 2011: 23). Campbell stresses how female involvement increased since the 70s (2008: 238). He adopts a feminist approach to this topic, as he tackles the issues of liberation and economic marginalization in order to explain the reasons women entered the drug trafficking business (240). In order to understand the gendered analysis of drug trafficking, he stresses that we need to take into account cultural, economic and political issues. He categorizes women in drug trafficking into four categories: female drug lords, middle-level women, low-level mules and women who have minimal participation, but are still somehow connected (245). His examples of female drug queens coincide with Carey's, as he mentions Lola la Chata and La Nacha, Sandra Ávila and Enedina Arellano Felix, an important figure in the Tijuana Cartel, who also appears as one of a few empowered female characters in *Narcos: Mexico*. Although Campbell describes how women adopted a kind of behavior that they found fit for their roles, we argue that there is a notion of feminism here. They felt more in control of their own actions, bodies and possibilities, and that is a feminist understanding of female agency. When it comes to middle-level female drug traffickers, they still strongly depend on the patriarchal structure (253), while the lowest levels, such as mules, are naturally the most vulnerable and the most dependent on others, mostly men. This is the most numerous group, and it puts women in the traditional positions of being of "secondary value" in drug trafficking.

The United Nations' report from 2018 tackles the issue of women and drug supply, categorizing it as women and drug production, women and drug trafficking and women and justice system (World Drug Report, 2018: 23).The part that focuses on Latin America also stresses the contemporary examples of Enedina Arellano Felix ("believed to have led the Tijuana cartel since 2008"), Sandra Ávila Beltrán, known as "Queen of the Pacific" and Griselda Blanco, known as "La Madrina" (World Drug Report, 2018: 27). Interestingly enough, they include a Norwegian study from 2012, according to which successful women use four strategies in drug trafficking: desexualizing themselves, violent reputation, emotional detachment and service-minded approach (World Drug Report, 2018: 29). When we look at

these four elements of a successful woman in drug trafficking, it seems that there is not much difference between this and what men do. However, as we will see in the TV shows' analysis, these aspects are present, but the instrumentalization and sexualization are some of the crucial elements for female characters on screen.

On the other hand, Franco Díaz, in her short evaluation of female roles in drug trafficking, points out how women "have gone from a place of leadership to being trophies" (2015: 23). The shows *El Chapo* and *Narcos: Mexico* confirm this hypothesis in a cultural sense and on screen. Franco Díaz (24) coincides with Carey and Campbell as she also mentions the active roles in the early 20th century and Lola la Chata, as well as Felisa Velasquez and La Nacha. In the 60s, she stresses the role of Manuela Caro and Margarita Caro Lopez and in the 80s the sisters Enedina Arellano Felix and Alicia Felix Zazueta (25). We can already establish some of the most prominent figures, since all academics mention more or less the same women. Each one of them adds one or two more, but the changes are not that significant. What varies is how Franco Díaz adds that in the 80s and 90s there was a change in the women's role in drug trafficking. She attributes to them mostly the roles of mules, and stresses that in those years the drug trafficking became a "misogynous cult" (25). From these analyses we can conclude that there is a certain need for female empowerment in an illicit drug trade. Additionally, both Carey and Campbell stress the active roles women had or have in drug trafficking, while at the same time they recognize the vulnerability and lower roles women have. This will be depicted in our analysis of *Narcos: Mexico* and *El Chapo*. However, what Franco Díaz points out will also be reflected, since the misogynist elements and female degradation might cloud the roles they had in the past. All these historical accounts provide us with evidence that there were women in drug trafficking, and those women were powerful. Although the drug trafficking story is still a mostly masculine world, there were women throughout history who shaped this transnational illicit business. However, the analysis of *El Chapo* and *Narcos: Mexico* shows that TV productions do not care much about the historical view on women in drug trafficking. Many powerful women on screen in a male dominated world simply do not make good TV. What makes good TV is a sexualized, desirable, and perfectly shaped feminine body, and we have learned from this historical overview that not all women in drug trafficking were like that. The historical accounts try to move us a step forward in understanding female roles in drug trafficking, but the era of Netflix pulls the strings in another direction, pushing us back.

Trophy Women and the Spectacle of the Body

Blanco Pérez points out that in the Netflix era there is a reconstruction of the facts regarding drug trafficking through a literary screenplay with esthetic and ethic intention (2020: 108). Although he focuses on the political aspects and the borders between fictional and documentary style, this idea of esthetic and ethic can be seen through the representation of women. They form part of what Acosta Ugalde calls narcoesthetics. His understanding of narcoesthetics includes "another form to apprehend reality" (Acosta Ugalde, 2014: 110). In that sense, we can speak of narcocorrido, narcofosa, narcocine, exhibitionism regarding money, dress code and architecture (110). He does not include women in this research on esthetics, because he focuses on artistic forms and expressions. However, we understand trophy women as part of this artistic landscape because similar to houses or clothes, their basic purpose is to accompany a powerful drug lord just as a nice car would go with him.

In their article about women in drug trafficking, Ovalle and Giacomello offer categorization of different types of women we may encounter in the drug trafficking world. This categorization goes in a different direction in comparison to Campbell's historical approach, since they refer to women as: narco mothers (*narcomadres*), narco wives (*narcoesposas*), narco daughters (*narcohijas*), trophy women (*mujerestrofeo*), working women (*mujerestrabajadoras*), women prisoners (*mujerespresas*) and women as victims of violence (2006: s.p.). This categorization is not definite, and it may fluctuate and be open to changes in different time periods, but the ideas of trophy women and narco mothers that we will analyze seem constantly present in these TV shows.

El Chapo and *Narcos: Mexico* show one big similarity when portraying women, and that is that both TV shows marginalize them in the sense that the scenes with women are not as abundant as the scenes that include men and extreme violence. The reason for that is, as we showed with the historical approach, there are and always have been women in drug trafficking but essentially not as many as men. Therefore, the TV shows ignore women, since it is a *masculine story*. *Narcos: Mexico* offers, however, a more reliable picture of female roles in drug trafficking in the 80s. There are *sexy women*, but there is not much sex. In *El Chapo*, it is a completely different story. The TV show almost does not picture women anywhere outside of the sexual framework.

In the first two episodes of *El Chapo* a few women appear. The first one is El Chapo's young lover who waits for him in bed, but her appearance in the series will be short. The second one is his first wife Alejandra, when they have a short conversation, and the third one is his second wife, Graciela, where we can see the short sex scene between the two. Therefore, the very first female appearances are related to family and sexual pleasure, while the sole plot of the show plays out somewhere else. The only woman that gets more space in the first couple of episodes is Lupe, an *unfaithful woman*, who cheats on her husband (one of the drug lords, Güero) with an insignificant employee. However, this space is given to her only to emphasize her brutal killing, and the killing of her children, as a way of drug traffickers' revenge. The only woman in the first season that appears as slightly empowered is the above mentioned Chio, the lover from the first scene. The reason why she seems empowered is that she helps El Chapo whenever he needs some help, and consequently she leaves with him while he tries to flee the country. On the other hand, this empowerment is weak, since in episode six, Chio says to El Chapo: "Por fin puedo conocer el otro país". And El Chapo replies: "Conmigo vas a conocer el pinche mundo". Therefore, even if Chio is not just a sexual object she is also not an independent woman, especially because she ends up in prison when they capture El Chapo, and we do not see her anymore in the show.

Ovalle and Giacomello emphasize how women trophies are probably not excluded from sexual harassment (2006: 305). This idea of sexual harassment cannot be neglected in the analysis of women in drug trafficking. Although the authors refer to sexual harassment mainly towards women who are girlfriends or wives of drug traffickers, there is another aspect to take into account, and that is rape of unknown women. The show *El Chapo* does not provide explicit images of rape, but rather it shows a scene that is prior to what every viewer knows is going to be a rape scene. In the first episodes of the second season, El Chapo is in prison. As it happens, he made some arrangements and he could have whatever he wanted in prison, for example, he turned it into a hotel. At that time, they bring another female inmate to prison. El Chapo immediately requests for his people to bring her to him, and as they do, she enters the cell, and the viewers can see that she is afraid to her core. As she starts crying, El Chapo says to

his friend Güero to go and leave them alone. Eventually, everybody leaves the cell, the camera focuses on the empty hall, and we can only hear screams and crying of the woman. It is the only rape scene in both TV shows. Although we cannot know exactly how many women are raped or exposed to some kind of sexual harassment in relation to drug trafficking, scenes like these can give us some insight that it can be only worse than what we see on screen.

Probably the most important trophy woman in *El Chapo* is Elba, his newest and youngest wife. She appears in the second season, and we promptly see her standing in front of the mirror in a nice dress talking to her mother. The short monologue that the mother elaborates contributes to our understanding of female roles in poorer areas strongly affected by drug trafficking and the relationship between morale, religion and money. Elba's mother says: "Pareces muñeca, Elbita. Sí puedo confiar en ti, ¿verdad? Ya sabes que, mi hija. Los hombres luego solo quieren una cosa. El fruto dañado, ya no hay quien se lo quiera llevar". This short discourse alludes to beliefs on purity and virginity of women. However, Elba, who is only seventeen years old, goes to a party where she sees El Chapo and has intentions to meet him. Acosta Ugalde, in her analysis on narcoesthetics, reflects one change that happened when it comes to appropriation of a female figure in drug trafficking. She stated that in the anterior periods (she does not specify what time period would that be for her), drug traffickers had a strong desire to have beautiful women, but that in recent years, a beautiful woman is the one who wants to be a girlfriend of a drug trafficker (2014: 121). Therefore, we have a beautiful and young Elba consciously wanting to be El Chapo's girlfriend, even though it is clear that she knows who he is. Other scenes that involve El Chapo and Elba are very typical and traditional. Firstly, Elba says that he needs to wait for her until she is eighteen, because it is not appropriate for her to marry him before that. Secondly, she wins a beauty pageant. This tradition of women having the *Miss* title and their relation to drug traffickers is not new. It is shown, for example, in the film *Miss Bala* from 2011 alluding to the figure of Laura Zúñiga. Eventually, Elba marries El Chapo, and she is the only wife he has a connection to since she is the youngest. Most of Elba's appearances later on in the show are quite superficial: she is the protagonist of the sex scenes, she has children, and she gets Botox in her lips. Her role does not go not go much further. There are short comments about how if something happens to El Chapo she will have to continue without him, but her role stays mainly sporadic, as the role of a drug trafficker's wife probably is.

Mothers are sacred ground for drug traffickers, at least as we see it in *El Chapo*. His mother does not have a lot of appearances, but every time she does, he tells her how much he loves her, and she prays to God to keep him alive. However, there is another type of mothers in the show, and those are mothers who lost their children to drug trafficking violence. One of the last episodes of season two shows a shooting in a local bar where drug traffickers kidnap one of the girls. As her friend tells the girl's mother what happens, the mother decides to start looking for her. As she travels to another city to try to find her, she meets the police who promise they will help her, but eventually that never happens. The mother gets more seriously involved in the issue, and we can see her in one scene interrupting the president's speech claiming that she lost her daughter, as many other people in the region have. This mother's episode is short, and it does not repeat later on; However, it gives another insight into the relationship between women and drug trafficking. Apart from women wanting to be girlfriends, and apart from women wanting to be drug traffickers themselves, there are mothers who lost their daughters (and sons too), and they are hardly ever listened to.

Both TV shows have plenty of chauvinist comments and jokes that connect drug trafficking, drug traffickers and how they understand women. In the first season of *Narcos*, the brothers Avendaño are one of the key players. They are a clear reference to the Tijuana cartel and to the Arellano Félix brothers. As one of them is having a birthday party at home, they decide it is time to take the party somewhere else. His wife is very excited that they can continue the party, however, he tells her to shut up, and what comes next is "the party for men". We do not know what happens afterwards, but we can assume it includes other women. Shortly afterwards, in another scene that includes politicians and bribery, El Chapo says to one of the politicians: "Tengo un boleto de primera clase y te incluyo una vieja". Moreover, as he tries to close a deal in the end of the second season, El Chapo says to his new partner: "Si yo fuera vieja, te habría cogido hace rato". With this expression, there is a double word play. Firstly, he states that he did not trick him. Additionally, he points out that women would have already had sex with him. In *Narcos: Mexico*, Amado Carrillo Fuentes compares women to airplanes when he says the following sentence with reference to the girls: "Vale madre el tamaño, todas se mueven igualito". Most of these expressions and jokes occur as jokes and explanations in the conversations that do not have anything to do with women, except in the first case. It shows how this is a man's world, a misogynist world in which one uses women as a parameter in a joke. It puts them together with other elements or objects that constitute a joke. In this way, they are deprived of humanity since they are inferior to men who are never part of the joke. In addition to these jokes and comments, there are many others in *El Chapo* related to Mexican politics and the women involved.

Empowered Women: Enedina and Isabella

Narcos: Mexico includes women who are more than a body that corresponds to men's desires. It is still a masculine vision of the world, and the number of female roles is minimal, but among a few that appear, there are roles of Enedina Arellano Félix and Isabella Bautista. The first one is a historical figure, and she is suspected to be part of the drug business in Tijuana. Neither of them has many appearances, and they do not form part of the main story. Enedina appears in the second season for the first time, while Isabella is in the show from the beginning and makes appearances from time to time.

We characterize them both as more empowered because they have more agency in comparison to the female characters in *El Chapo*. However, TV production makes one clear difference between the two of them; Enedina lacks typical TV show sex appeal. She is presented wearing sweaters, long skirts or pants, never showing much of her skin, never smiling, almost always being angry and arguing with her brothers. This is how we understand how male TV production traditionally sees a woman who is a boss. She is equal with her brothers (not completely, since one of the brothers is the boss), she has smart ideas, and she tells her brother what he needs to do and what he needs to ask Félix. She speaks perfect English while her brothers do not. In the second episode of the second season, the Arellano Félix family has a visit from a dealer from Los Angeles who introduces crack to them (historically, that was the period when the crack epidemic started in the United States), and she is the one who negotiates. However, it is clear later that she should not negotiate because that is not her job. Nonetheless, her role in the organization is not insignificant, while her appearance on the screen is minimal.

On the other hand, Isabella is a strong physical contrast to Enedina. She represents everything that a male gaze could ask for on screen. If we look at how Jiménez Valdez

describes a trophy woman, we could easily see Isabella. She possesses beauty, voluptuous body, charisma, strong makeup, large nails, high fashion clothes, a body of a model but with curves, probably with Botox lips and long dark hair (Jiménez Valdez, 2014: 109-110). And yet, Isabella is not a trophy woman; however, she is also not a boss. That is the difference between the traditional representations of a female character on screen. Enedina, being the boss, has to be less feminine, while Isabella just tries to achieve something in the narco world, but always loses and gets to be a traditionally desired gorgeous woman. Her power lies in her sex appeal and in her connections. Her first appearance is in the very first episode when she helps Félix Gallardo meet a powerful dealer of Cuban origin, and she stresses how she will not let him forget all the help she provided for him. Throughout the TV show, she helps Miguel Ángel a few times, but she never gets any real power within the drug trafficking organizations; she is simply left out. She is somehow a tragic character in the series, since she represents how much effort one can invest, and still not get anything in return. Her character is not central to the story, and there are not many lessons to get from her role. We argue that her appearances in the show are for the sake of "a sexy female character" that makes good TV. Since Enedina is the boss, she cannot really be sexy according to the TV standards, but Isabella can be sexy since she will never acquire much power in the masculine world.

Another element that is worth mentioning is the relationship between Enedina and Isabella. They form an alliance for a short period of time, which we consider to be a feminist moment of women empowerment. In the middle of the second season, Isabella proposes that she and Enedina should make deals with Columbians and smuggle cocaine to the United States on their account. Although Enedina rejects that idea in the beginning, stating that she will not betray her brother and form an alliance with Isabella simply because they are both women, she rapidly changes her mind. The two of them do collaborate for a short period of time, and they build a prototype version of smuggling drugs through mulas (persons, usually women, carrying drugs across the border). Enedina buys a border company that helps women cross the border every day in order to work in the United States, and that is how the two of them move cocaine across the border. These working women were doing it for them, and they were paid really well. It was a brief women empowerment moment in the show since no man formed part of their business. Even if they were partners, Enedina was more of a boss than Isabella. However, this deal does not last for a long time. In the last episode of the show, Enedina decides to stay with her brothers, and breaks her deal with Isabella, who gets arrested. The brief feminist moment is over, and we slide back into the masculine dominant world. Even if this feminist moment was very present, we believe that it was mainly there to appeal to the female audience. However, the unfolding of their story is more than disappointing, and the potential it had eventually seems irrelevant. It was a TV trick, an illusion that a female character in the drug world could operate on her own. Mercader observes how through these ideas of male and female characters on screen, we can understand social and cultural behavior that they are supposed to represent, and that cinema is "an act of representation and auto-representation" that shows the relations between genders (2009: 60). Therefore, we can add that even though historically there were powerful women in drug trafficking, according to the TV shows representations, they must have been "less" feminine, or more feminine but less powerful, since that is a culturally and socially accepted norm.

Concluding Remarks

Campbell discusses how "in popular imagination, Latin American drug lords are conceived of a hypermasculine, folklorically macho characters whose excessive, extravagant lives rival those of movie stars and pop stars" (2009: 60). This applies only to men, and the newer TV productions on Netflix make sure it stays that way. Even though historically there were some women who played key roles in shaping the drug trafficking industry, this world is still strongly perceived as masculine. If we look at different research and their papers on Mexican cinema on drug trafficking and gender, there are some efforts to give women more agency, and they surely have it. However, most of that research was written before the boom of *Narcos*, or before the Netflix platform and its exploitation of the topic. What *Narcos: Mexico* (and *Narcos* with focus on Columbia too) and *El Chapo* do is a step back for the female representation on screen. Instead of them possibly contributing to women empowerment and affecting how we perceive the drug trafficking world and women, they opt for the traditional alternative of a male gaze with strong masculinity and intelligence where women do not play crucial roles. Of course, we must bear in mind who makes these shows and where Netflix comes from. As Bunker and Da Cruz state "the US national experience is quite different than Mexico's as its relationship to drug trafficking" (2015: 712). However, these TV shows are not purely from the United States. These productions are the result of collaboration between countries regarding sites for shooting, cast and crew, but the main distributors and production companies are based in the United States. Would the representation of women be any different if it were purely Mexican? It probably would not. Therefore, the conclusion is that even if the Mexican and the American visions of the reality of drug trafficking are different, the cultural representation of women does not differ in the end. The idea that the drug trafficking world is what we previously called a masculine and misogynist cult surpasses countries' borders. We have provided some historical evidence about women in drug trafficking from both sides of the border, and there are many more; however, all these historical accounts lose their importance in the light of what makes good commercial TV. It is an artistic liberty, and it would be hard to influence creators to change their vision of a TV show. On the other hand, we can advocate for a more accurate female presence in the shows that are not low budget, or at least advocate for more women to be part of the crew behind the scenes. One of the most important elements for now is that we need to destroy, rethink and redefine the idea of a female character being sexy and not having power and a female character having power but lacking sex appeal due to her power.

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Adaptation and Transposition in Ulver's *Themes from William Blake's Marriage of Heaven and Hell*

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This article is a survey of the specificity of the process of adopting William Blake's 'illuminated book' *The Marriage of Heaven and Hell* (1790) by the Norwegian (heavy-)metal band Ulver. The illuminated plates of Blake inspired and also structured an album highly praised for its originality, that must be analyzed in the context of metal music and word/music adaptation. The paper also sketches, as Robert Walser suggested in 1993 (*Running with the Devil*), a view of metal music as discourse, by analyzing the signifying practices the album *Themes from William Blake's Marriage of Heaven and Hell* (1998) is based on.

The album initiated a new direction for Ulver, not only as ideological or lyrical perspective, but also musically. The avant-garde electronic and progressive metal with clean vocal style supported Blake's idea that the sensual world can lead to the spiritual, and that the repression of desire destroys the spirit.

As adaptation studies are now central to intermedia studies, it is necessary to take into account the adaptation issue as broad as possible. Michael J. Meyer emphasizes in *Literature and Musical Adaptation* the idea that every reading of the text is necessarily a misreading, and that our readings are made in the direction of our own interests. If so, then we could easily affirm that the reading that pop music does today is the reading that opera, for example, has done in the past, when Verdi or Berlioz read Shakespeare, as David Francis Urrows affirms. Influenced by Theodor W. Adorno's critique of popular music, my point is that Ulver's version of Blake's *Marriage of Heaven and Hell* is not a mere adaptation, but a transposition, with specific meanings, as Alison Stone argues, and can be an alternative musical discourse as opposed to pop music.

Keywords

adaptation; transposition; avant-garde metal; experimental; William Blake; Ulver.

When pop music started in a big way in the 1950s and 1960s, it seemed a particularly frivolous medium. By contrast, philosophy and literary studies had the reputation of being deeply serious and impressive. But since the 1960s, pop has conquered the world. It is now, as Alain de Botton once observed, the foremost medium for the articulation of ideas on a mass scale and this explains why, if it is to survive, philosophy should study pop culture.

William Blake's *Marriage of Heaven and Hell* is a highly innovative and somehow personal work, mirroring the poet's vision on a spiritual cosmos. It is generally accepted that through the Devil's voice, Blake comments on Emmanuel Swedenborg's ideas on the afterlife as they appear in *De Caelo et Ejus Mirabilibus et de Inferno. Ex Auditis et Visis* (translated into English in

1758, as *Heaven and Hell*). A dense and densely cryptic text, *The Marriage* can also be considered a theological manifesto mixed with poems and proverbs. Dualism is the main theme: God and Satan, light and darkness, Good and Evil, angels and demons. Blake adopts the Romantic (*avant la lettre*) approach and rejects a dualistic "classical Christian" view of the afterlife, where the virtuous are sent to Paradise (Heaven) and the evildoers to Hell. Instead, Blake presents Angels and Demons as essentially two sides of the same archetypal coin: Demons represent the Feminine, Liberal and Creative Energies from Genius flows, while Angels represent the Masculine, Conservative and Controlling Energy seeking to constrain Genius. The Demons actually are the Romantics seeking to liberate humanity from false social constructions and social orders.

Also, *The Marriage of Heaven and Hell* refers to John Milton's *Paradise Lost* (1667), but inverting the power relationships between Satan and God: Jesus becomes the voice of restraint, while Satan is the revolutionary voice of liberty and desire. Here, Blake develops the idea that the sensual world can lead to the spiritual, and that the repression of desire destroys the spirit. "A Song for Liberty" – the last part of *The Marriage* – calls for a revolt against the tyrannies of Church and State.

Joseph Viscomi observed, in his accurate and scrupulously careful research on the evolution of Blake's *The Marriage of Heaven and Hell*, that the absence of drafts and manuscripts is not unusual for an illuminated book. Unusual for *Marriage* is:

> the disjointed structure, its discrete textual units and diverse genres, topics, and points of view, Structurally and thematically, the work appears to have been written at different times, and in different order from the one we have. Textual analysis, however, cannot by itself recover the chronology of plate production, without which no reasonable idea of his work is possible. When we group the *Marriage* plates according to the style of their letter g into three sequential sets and then reconfigure the plates back into their original sheets, the chronology of sheet and plate production begins to emerge.
>
> The reconfigured and sequenced sheets reveal the following plate chronology: 21-24, 12-13, 1-3, 5-6, 11, 6-10, 14, 15, ?4,16-20, and 25-27. (Viscomi, 1995: 334)

When adaptation of poetry to music occurs (or the modal transformation of literary works to music), three main aspects are generally considered: 1) the issue of fidelity, 2) the role of the adaptor as co-author, and 3) the ability of solitary artistic modes to augment each other when combined.

The power of poetry lies in the effectiveness of the linguistic elements that are present in the poem: figurative language, word stress, punctuation, while the power of music lies in the combination of tonal frequencies and the duration of sounds. Music is a vehicle for the circulation of literary ideas, plots and characters, a means to encourage reading, even a genuine way of knowledge and understanding. Moreover, by combining literary text and modern (pop) music traditional forms of expression and categories are challenged. Set to music, the written word of poetry gets a new level of expressivity by appropriating expressive "materials" such as melody, (dis)harmony, instrumentation, rhythm, dynamics.

The title itself is somewhat ambiguous: this may be an album simply inspired from *The Marriage of Heaven and Hell*, a mere framework for the music, and not properly a transposition of Blake's text into music. In fact, it *is* a transposition, and a good one, of poetry to music.

However, a number of questions arise. Could a musical album based on Blake's poetry be of any profit? Is it commercially conceived? Is it metatextual or "meta-musical"? Is it art for art's sake? Is it just an experiment, showing a great capacity of challenging the actual definitions of music?

Rygg perfectly seized the essence of the Romantic literary text, in which time and space are freely manipulated, the order of events being not always specified: the narrator travels to Hell and back, hangs over abysses with an angel, and dines in the approximate present with Isaiah and Ezekiel.

Themes from William Blake's Marriage of Heaven and Hell is the fourth studio album of the Norwegian band Ulver (meaning "wolves"), having been for more than ten years the point of no return: formerly this band was hugely obscure due to their label as black-metal band, and since 1998 it is obvious that they have become even more obscure due to their post-black-metal experimental approach. More electronic and eclectic elements are present in their compositions, seen as operatic albums (they should be listened as a whole). This was considered a vital change for the band, as it exposed the "personality" of the band, expressing and predicting their direction in music: to endlessly seek new territories and sounds. It was the first album without black-metal tendencies, without conventional labelling possibilities. Seemingly they wanted some progressive and psychedelic rock to lose themselves in a very eclectic, uncategorizable, abundance of styles and possibilities.

The album, also known as *The Blake Album*, proved very original: its main goal was to be modern, yet full of substance, with the ambition to redefine what was called underground music, by using and incorporating elements from industrial, ambient, rock, trip-hop, neoclassical and traditional heavy-metal. In fact, one of the main original features of this Ulver album is that it has more lyrics than any of the other albums. Most of the critics have recognized that they had not managed to dive into this 1 hour and 40 minutes album until they have read the William Blake's text. This sounds like an approval of the idea that music makes literary texts more popular, more visible. Blake's ideas and his most important words are emphasized, showing (or giving at least the impression of) a good understanding of the literary text. It is probably the best popular way of introducing a listener to the work of a great (but not very accessible) poet like William Blake.

Of great relevance are also the ratings given by listeners on various websites and a wide range of reviews that emphasized the importance of the lyrics to the success of the album. For example, on *progarchives.org, Themes from William Blake's The Marriage of Heaven and Hell* has 115 ratings (which may seem a poor reception considering the figures of King Crimson's *Larks' Tongs in Aspic* – 2,827 ratings, Pink Floyd's *Dark Side of the Moon* – 4,245 ratings, *Selling England by the Pound* by Genesis – 4,102 ratings or Mike Oldfield's *Tubular Bells* – 1,153 ratings); 29% of them proclaimed the album as "essential: a masterpiece of progressive rock music" and 40% of them an "excellent addition to any prog rock music collection". On *amazon.com* it is rated with five stars form five, but, again, there are only 23 buyers. On streaming platforms there are no signs of reception, as neither Spotify, nor Apple Music makes this album available for streaming or downloading. On *AllMusic.com* the reviews were also positive: "Between eerie music, awkward vocals, and mysterious religious lyrics, this album has everything for the eccentric fans out in metal-land", wrote reviewer Jason Hundy. The German rock & metal magazines also welcomed this album: 10/10 in *Rock Hard*, 7/7 and "Album of the Month" in *Hammer Magazine*. The webzine Metal Reviews correctly pointed out: "A complete musical reboot, and as such it has its flaws. As their peers floundered around them, Ulver took flight,

and if they hadn't chosen to abandon metal entirely, they may have not have existed today". While the album and the band received backlash from the metal community, a wider audience was paying attention to Ulver's approach. The avant-garde electronic and progressive metal with clean vocal style was somehow suggested and previewed by another band in which Rygg was active: in 1997 Arcturus released the album *La Masquerade Infernale*.

On behalf of the members of Ulver, Kristoffer Rygg stated in *Unrestrained* magazine in 2007:

> [We] spent a couple of years designing [this album], so that was by far the most serious and elaborate musical process we undertook at the time. (…) I think the whole perception that we just made a 180-degree shift towards something else is not entirely correct. I think we just wanted to leave the black metal thing because we felt it was limiting. Our perspectives on religion and society had started to become more difficult as well. That's why Blake was hugely interesting to us, because it was so much more of a meticulous vision that the dissentient perspective we were part of at the time. You're always more angry when you're young and you become more moderate as you grow older so that's why Blake was fascinating to us. That was the start of chapter two, if you will, of our history. (Hughes, 2007)

Rygg also admitted he had identified with Blake's way of seeing things. This so-called chapter two in the evolution of Ulver is not characterized only by a new beginning from an ideological and lyrical perspectives, but also from a musical one. It was the time when Rygg learned how to work with technology, software and computers in music.

In 1973, the musicologist Wilfrid Mellers proposed his version of the standard discursive analytical practice in analyzing Beatles and observed that in investigating "popular music" we need an investigative methodology. (Later, there were mentioned at least three approaches: the analytical-interpretive, the anthropological and the historical.)

Michael J. Meyer observed that for many critics "musical adaptations seem often more likely to be created by musicians' intent on transforming previously written texts (novels, poetry and short stories) into notes and sounds that they feel enhance and energize the original" (Meyer, 2002: 5). Besides, sometimes a tune motivates a writer to compose a text. Unfortunately, combining music with literary text seldom creates "a work of art that is diminished or lessened because of the combination" (Meyer, 2002: 5).

In a broad sense, by adaptation we may understand the many processes by which one work frames itself as a version of another: an extended paraphrase, re-enactment, parallel, recounting, transposition, condensation, expansion, travesty, meta-commentary. David Francis Urrows has noticed that in word-music adaptation studies the issue of "fidelity" prevails, doubled by that of "virtue". Many scholars are frustrated by the devaluing of adaptation, arrangement, transcription, palimpsest, fantasy, a devaluation made possible by the fact that in the 20th century the main criterion was authenticity.

According to Robert Walser in *Running with the Devil*, the analysis of pop music tends to focus on the structure and the musical details, "beyond the vocals". By contrast, when discussing (heavy-)metal music, the main accent is laid on the idea of musical discourse. Walser argues that "musical details can be evaluated in relation to interlocked systems of changing practices and that shifting codes constitute the musical discourses that underpin genres" (Walser, 1993: 26). Also, the musical structures are intelligible only in direct relation with the

historically discursive systems – an idea that may be questioned, as genres are fluid and disputable. Borrowing the "horizon of expectations" from Bakhtin's theory of genres, Walser reaffirms that genres are developed, sustained and reformed by artists and common people, who bring a variety of histories and interests to their encounters with generic texts. A well-known poem or a novel are more than generic texts. When they are adopted by or adapted to music, they reflect their social existences and their cultural uses (even appropriations).

"Heavy-metal" is a generic label covering a great variety of musical practices or even "ideological stances", having been influenced by pop, rock, rap, electronic music, etc. Today, by (heavy-)metal we understand a variety of diverse and different styles. There are cases, Ulver included, when a metal music group evolved from a rigid and conventional approach to a more nuanced combination of musical discourses and sounds. Such proliferation determined and made relative the categories or the terms involved in explaining "divergent practices". As Tzvetan Todorov previously observed, genres are generated by the "metadiscursive discourse", from the discourse about discourse, in a dialogic manner. On the other hand, Walser argues, from a post-structural view of music, that like discourses and genres, musical meanings are "contingent, but never arbitrary" and are "always grounded socially and historically, and they operate on an ideological field of conflicting interests, institutions, and memories". Therefore, musical meaning has social bases and constituencies upon which interpretation is dependent, and also various political economies, cultural and commercial contexts that organize all stages of production and, more important, of reception.

The contextual musical analysis is always important because music is social practice, as music is a type of social activity. Moreover, the range of possible interpretations are theoretically infinite, evolving around contexts and ideologies. Genres as heavy-metal are "places" where discourses "temporarily organize the exchange of meanings" (Walser, 1993: 33). Furthermore, music is itself a material, a social practice, marked by negotiating the subject position, by transgressing the social relations or by interrogating the ideologies. Music can enact relationships and narratives that have not previously been imagined or valued. It may create new meanings in new media cultures.

The analysis of pop music, for instance, can help us become aware of the seemingly fragmented modern world and "can help us understand the thoughts and desires of many whose only politics are cultural politics" (Walser, 1993: 34). And Ulver seems to beget a strong cultural politics, by promoting a musical language that reflects a cultural stance. This should be a good motivation to study music based on such famous literary pieces like William Blake's *Marriage of Heaven and Hell*.

However, in contrast to the sequential, narrative and static traits of the written text of a poem, music enacts a dramatic and dynamic experience. Music is collective and social, while literature is individual. Going further, Walser emphasizes that

> writing about music (…) tends to treat music as an artifact, as it attempts to pin down the concrete realities of sound into static, abstract words in a logical, linear order. Musical scores and song lyrics, as literate modes of communications, are both closer in character to writing about music than to music itself. This discursive affinity is itself in part responsible for the historical neglect of musical meaning in popular music, in favor of concentration on either lyrics or static score-based musicological analysis. (Walser, 1993: 40)

The main reason to analyze the musical discourse of pop music is actually less complex and less… serious: it is based on the assumption that pop music – pop culture as a whole –, could be treated like serious music. Following the argument of Alison Stone, it must be accepted that considerations about form and structure are more important in popular music, than those on meaning, as

> popular music typically has a particular *kind* of organisation in which the whole song, as a meaningful unit, emerges out of the specific set of individual materials that coalesce together into it. The point concerns not form *versus* meaning (or *versus* content or *versus* expression), but *how matter-form relations* are configured in popular music, such that materials form – «form» in the sense of the song as a whole that is unified in terms of its meaning. (Stone, 2016: 104)

As Theodor W. Adorno shows, what characterizes popular music is its difference from serious music and this difference is taken for granted. Adorno's approach is important due to its influence and to the radical and paradoxical separations proposed – perhaps he is the greatest philosopher of music. In *On Popular Music*, he showed that modern music and modern popular songs are very often put in an equivalence equation; the existence of the popular songs is possible and but they are condemned for their standardization, frequently having interchangeable parts. Many critics are influenced by one major idea of Adorno, that of a structural isomorphism between how part-whole relations are configured in popular songs and in capitalist modernity.

Initially, for Adorno (as for Thomas Mann), modern music meant Arnold Schoenberg and his twelve-tone serialism and atonal composition, and just subsequently jazz music or popular music. Adorno's critique of mass culture is an engagement with modernity and its context of production: music is a product predetermined by centralization and profit – on the expense of truth and individuality. Truth is: in the logic of capitalism, music may be a product. It is the artistic intention and the mode of production that make the difference: art for art's sake or for profit. On the other hand, in totalitarian societies after WWII, there are ideological challenges: mass culture is not for profit, but for propaganda. Conformism applies for both worlds. For Adorno, what makes a work of art valuable is its autonomy, as it presents an alternative to the concept over materiality. But, as Alison Stone stresses, "the idea of autonomy does have some application to some classical music" (Stone, 2016: 72). We simply cannot judge all music at all. According to Stone, two assumptions made by Adorno are to be amended: first, the idea that popular music is a result of a music industry searching for profit and profit only, instead of artistic goals; second, the idea that popular music affects listeners, making them thoughtless (Adorno, 1941). Also, we have to face the truth that music simply has no standard form ("repetitive construction" being accused to be this unique form). In reality, motifs and themes highly vary, and accordingly, popular music plural and eclectic. Alison Stone observes that

> post-rock-'n'-roll music is a hybrid cultural form that draws on a plurality of musical traditions and sets of harmonic norms, adding further norms on its own. All musical traditions hybridise with others, but this is particularly so of popular music, which only emerged at all from the bringing together of diverse traditions – blues, jazz, gospel, country, folk, mainstream pop – which were relatively self-contained in the pre-war period. (Stone, 2016: 103)

It is obvious that Alison Stone advocates for a generous approach of popular culture. The analysis of popular songs made by Adorno might provide useful insights for examining pop music. Adorno's denunciation of popular music in the larger context of criticizing Western modern society offers a better understanding of pop music as a cultural form. However, we must observe how Adorno's work gives us grounds to value popular music positively, "as embodying and alternative to the concept's dominance" and also "as presenting the truth that is good for materials and material bodies to realise themselves" (Stone, 2016: 69).

The importance of Adorno's philosophy of new music becomes more evident. His critique of mass culture and culture industry is very powerful and convincing as it takes into account the connection between art and truth, making possible the autonomy, influenced by Hegel: "Intra-artistic autonomy thus has direct social and ethical import. To the extent that autonomy structures the art-work, that work reminds us the autonomy is needed for a flourishing human life, implicitly criticising societies that stifle human autonomy" (Stone, 2016: 77).

What Ulver achieved in making *Themes from William Blake's Marriage of Heaven and Hell* is a return to polyphony – the indispensable medium of new music, in terms of Adorno. Ulver's musical experiment is best described by the term polyphony, as "polyphonic music says «we» even when it lives uniquely in the imagination of the composer without ever reaching another living person" (Adorno, 2006: 18).

In such an intellectual frame, we should insist upon the originality and the intellectual turn of the Norwegians of Ulver: they underline the fine threads that design the boundaries and delimitations between various kinds of art. In the case of Ulver's approach the discussion is held on the context of the cultural and musical experiment, without any relation with the commercial benefits of what we usually call popular music. By choosing unexpected and unusual musical directions and structures, Ulver actually criticize mass culture and mainstream music, with their narrow definitions, genres and labels.

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Album Tracks Listing:

Disc 1 (48:56):

1. The Argument, Plate 2 (4:03)
2. Plate 3 (2:48)
3. Plate 3, Following (1:33)
4. The Voice of the Devil, Plate 4 (2:49)
5. Plates 5-6 (2:31)
6. A Memorable Fancy, Plates 6-7 (4:24)
7. Proverbs of Hell, Plates 7-10 (9:06)
8. Plate 11 (2:01)
9. Intro (3:26)

10. A Memorable Fancy, Plates 12-13 (5:59)
11. Plate 14 (2:08)
12. A Memorable Fancy, Plate 15 (4:51)
13. Plates 16-17 (03:17)

Disc 2 (52:13):

1. A Memorable Fancy, Plates 17-20 (11:23)
2. Intro (2:27)
3. Plates 21-22 (3:11)
4. A Memorable Fancy, Plates 22-24 (4:50)
5. Intro (3:59)
6. A Song of Liberty, Plates 25-27 (26:23)

Total Time: 101:09

Line-up / Musicians:

"Garm" (Kristoffer – Trickster – Rygg) – vocals, producer
Tore Ylwizaker – programming & mixing
"Haavard" (Håvard Jørgensen) – guitar
"Skoll" (Hugh Stephen James Mingay) – bass
"AiwarikiaR" (Erik Olivier Lancelot) – drums
With:
Stine Grytøyr – vocals
"Ihsahn" (Vegard Sverre Tveitan) – vocals (2.6)
"Samoth" (Tomas Thormodsæter Haugen) – vocals (2.6)
"Fenriz" (Gylve Fenris Nagell) – vocals (2.6)
Fredrik Falch Johannessen – vinyl scratching

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Le *shtetl* de Sholem Aleichem : du roman yiddish au film américain

The *Shtetl* of Sholem Aleichem: from the Yiddish Novel to the American Film

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Mots-clés

Sholem Aleichem ; *shtetl* ; roman yiddish ; film américain ; *Le violon sur le toit*.

Parmi les grands auteurs de la littérature yiddish moderne, Mendele Moykher Seforim, Itshok Leybush Peretz et Sholem Aleichem ont connu personnellement la misère, la faim et l'errance en Europe orientale. D'une manière ingénieuse, certains ont transformé ces expériences difficiles en richesses littéraires. Ainsi, la pauvreté est devenue un objet d'autodérision. Mais derrière la tonalité comique, ces auteurs, confrontés à l'injustice, puisent dans leur colère pour faire la satire d'une société caractérisée par son injustice sociale, son indifférente et parfois sa cruelle.

À travers ma communication, nous reviendrons sur l'adaptation au cinéma d'une œuvres yiddish emblématique, mélangeant satire et pauvreté : *Le violon sur le toit* (adapté pour la comédie musicale hollywoodienne avant d'être adapté au cinéma) est ainsi issu de l'univers yiddish mis en scène par Sholem Aleichem.

Dès lors, une série d'interrogation surgisse : comment le cinéma fait-il sien les problématiques d'un auteur ayant vécu dans le *shtetl* ? Comment ces thématiques convergent-elles avec les centres d'intérêts des spectateurs américains ? L'objectif de Sholem Aleichem a-t-il été bien compris et repris ou au contraire, le cinéma ne détourne-t-il pas ces objectifs en mettant en avant des thématiques secondaires ? À l'écran, que reste-t-il au final d'une œuvre d'une telle profondeur ?

Keywords

Sholem Aleichem; *shtetl*; Yiddish novel; American film; *Fiddler on the Roof*.

Among the great authors of modern Yiddish literature, Mendele Moykher Seforim, Itshok Leybush Peretz and Sholem Aleichem personally experienced misery, hunger and wandering in Eastern Europe. With great ingenuity, some have transformed these difficult experiences into literary treasures. Thus, poverty has become an object of self-mockery. But behind the comic tone, these authors, confronted with injustice, draw on their anger to satirize a society characterized by its social injustice, its indifference and sometimes its cruelty.

In the present article, we shall approach the film adaptation of an emblematic Yiddish work, that brings together satire and poverty: *Fiddler on the Roof* (adapted for the Hollywood musical before being adapted for the cinema) derives from the Yiddish universe described by Sholem Aleichem.

Going further, a series of questions arise: how does cinema adopt the issues of an author who has lived in the *shtetl*? How do these themes converge with the centers of interest of the American public? Has Sholem Aleichem's goal been well understood and taken up or, on the contrary, does cinema divert this initial goal by highlighting secondary themes? What remains, in the end, on the screen of a work of such depth?

Sholem Aleichem[1], le « Mark Twain yiddish », écrit entre 1895 et 1909 sept nouvelles mettant en scène un vendeur ambulant de lait : Tèvié. En 1911, l'écrivain les rassemble dans un recueil, ce qui ne l'empêche pas d'écrire une huitième nouvelle en 1914. Au cours de longs monologues, dans un déferlement de paroles, le personnage principal, Tèvié, raconte ses aventures à son interlocuteur silencieux (qui porte volontairement le nom de l'auteur, Reb[2] Sholem Aleichem). Nous découvrons ainsi que Tèvié est très pauvre mais que sa femme et leurs sept filles représentent la vraie richesse qui existe sur terre[3]. Alors que dans la septième nouvelle, Tèvié s'est extirpé de la pauvreté matérielle, il connaît la « vraie » pauvreté, ayant perdu sa femme Golde et une de ses filles, sans parler de sa seconde fille, Hodel, qui vit désormais en Sibérie et de ses autres filles qui se sont mariées. Tèvié se retrouve seul dans sa vieillesse, dépouillé de sa famille mais toujours confiant en Dieu ; il ne perd pas sa foi, ultime richesse dont il ne peut être dépossédé.

Ses aventures inspirent bien des adaptations : des pièces de théâtre, des comédies musicales et des films[4]. En effet, *Fiddler on the Roof* est une adaptation[5] de la nouvelle jouée pour la première fois à Broadway en 1964 et qui aujourd'hui en est à sa cinquième adaptation. Nous pouvons citer aussi le film noir et blanc en yiddish, intitulé *Tevya,* réalisé par Maurice Schwartz[6] (1939) et enfin le célèbre film *Fiddler on the Roof* (1971) réalisé par Norman Jewison qui est lui-même une adaptation de la version jouée sur la scène de Broadway.

Comment l'histoire du laitier est-elle passée de la culture populaire yiddish à la culture populaire américaine ? En d'autres termes, comment une histoire sur une minorité juive, écrite en plus en yiddish, est-elle devenue un succès du cinéma américain au point de constituer aujourd'hui un de ses classiques ? Comment son adaptation à la comédie musicale a-t-elle pu être un succès à une époque où triomphent des comédies musicales qui se veulent optimistes, telles que *The Sound of Music* ou *Mary Poppins* ? En effet, *Fiddler* ne parle-t-il pas, au contraire, de pogroms[7], d'exil et de rupture familiale ? Pourtant, au début du XX[e] siècle, les écrits de Sholem Aleichem connaissent un véritable succès en Europe, puis en Amérique (contrairement à ses tentatives pour percer au théâtre de New York qui se soldent par des échecs[8]). Il publie d'ailleurs dans la presse yiddish en Amérique (*Der Tog*, *The Varhayt*) puis, contre toute attente, c'est lorsqu'il se retrouve affaibli par les suites d'une tuberculose qu'il publie les histoires de Motl en anglais dans le « Sunday magazine » du journal *New York World* (Solomon, 2003 : 39).

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[1] Le plus connu des 23 pseudonymes de Sholem Rabinovitch.

[2] « Monsieur » en yiddish.

[3] Ceci rappelle son confrère : « Mendelè démontre que même si la connaissance ne vient pas en aide à ces miséreux, la vraie richesse et la vraie sagesse des personnages apparaissent à travers les liens affectifs qu'ils partagent les uns avec les autres » (Schulz, 2017 : 138).

[4] Outre les films évoqués dans cette communication, *Broken Barriers* (1919) et *Tevya* (1939), nous pouvons citer, entre autres, la version israélienne *Tuvia vé Sheva B'notav* de Shmuel Rodensky, sortie en 1968, ainsi que deux versions russes : *Tevye Molochnik* (« Tevye le laitier »), sortie en 1985, et *Izydi!* (« Sortez ! ») qui date de 1991.

[5] À partir de l'adaptation d'Arnold Perl, d'où le fait qu'il négocie si ardument un contrat avec la Mirisch production.

[6] Maurice Schwartz lance le théâtre yiddish à New York à partir de 1918. Le film *Tevya* (1939) qu'il a adapté des aventures de Tèvié a été perdu jusqu'en 1978, mais heureusement retrouvé !

[7] Sur les terribles conséquences de la politique russe vis-à-vis des communautés juives à partir du XVIII[e] siècle, lire le chapitre « Une page d'histoire » qui donne une rétrospective très claire de cette période, avec de nombreux détails passionnants, voir Pougatch, 1973 : 84-118.

[8] Notons que trois ans après sa mort, le théâtre d'Aleichem accède enfin au succès tant escompté par lui de son vivant.

À l'époque où la comédie musicale est montée (1964) et où le film est tourné (1971), les contextes socio-culturels américain et juif se sont totalement métamorphosés : il y a eu, entre temps, les deux guerres mondiales et le monde ashkénaze s'est effondré. De quelle manière l'histoire de Tèvié a-t-elle été réactualisée selon les problématiques des années 60 et 70 pour parler au public américain ? Pourquoi cette histoire touche-t-elle et parle-t-elle autant aux Américains, particulièrement dans les années 70 ?

L'objectif de Sholem Aleichem a-t-il été bien compris et repris, lui qui ne voulait pas se plier « à la commande américaine » ? Ou au contraire, le cinéma ne détourne-t-il pas ses objectifs, en mettant en avant des thématiques secondaires ? À l'écran, que reste-t-il, au final, d'une œuvre d'une grande profondeur ?

1. L'Histoire de Tèvié par Sholem Aleichem : reflet de la vraie vie et de l'Histoire

1.1. Comment Sholem Aleichem est-il devenu l'un des pères de la littérature yiddish moderne ?

Mendele Moykher Seforim (1836-1917), Itshak Leybush Peretz (1852-1915) et Sholem Aleichem (1859-1916) sont devenus les pères de la littérature yiddish moderne, en donnant leur titre de noblesse à ce que les *Maskilim*[9] nommaient dédaigneusement « le jargon yiddish ». Nos trois pères ont travaillé à l'unification d'une langue qui était alors éclatée en mille et un dialectes (Baumgarten, 2002) et à la fixation de sa grammaire. Parce qu'ils ont éprouvé personnellement la misère, la faim et l'errance en Europe orientale, à travers leurs œuvres respectives ils mettent en scène avec acuité les préoccupations, les joies et les malheurs du « petit peuple ». Passer maître pour conter la vie du *shtetl*, ils ont fait de leurs expériences difficiles une richesse littéraire qui, nous le verrons, a un impact jusque dans la culture pop américaine d'aujourd'hui. Sous leur plume, la pauvreté est métamorphosée en objet d'autodérision. Mais n'oublions jamais que derrière leur tonalité comique, ces auteurs puisent dans leur colère pour faire la satire d'une société caractérisée par son injustice sociale, son antisémitisme et sa cruelle violence.

Sholem Aleichem est donc un auteur yiddish apprécié des masses juives, autant que des intellectuels. D'ailleurs, lors d'une tournée en Europe en 1908, ce sont des foules de lecteurs qui accueillent chaleureusement l'écrivain dans chaque ville européenne où il s'arrête, pour le féliciter de son extraordinaire œuvre. Huit ans plus tard, le 13 mai 1916, de l'autre côté de l'Atlantique, ce sont plus de 250.000 personnes qui se rendent à ses funérailles à New York[10]! Pour la première fois, toutes les factions juives de New York (de l'élite allemande aux Orthodoxes, en passant par les socialistes) se retrouvent unies pour rendre hommage à l'écrivain. En effet tous font le deuil de celui qui représente l'icône d'un « monde ravagé » (Solomon, 2003 : 40) par les expulsions suite à des édits, par la guerre ou encore par la famine. À cette époque, la communauté juive américaine a conscience que l'œuvre littéraire et théâtrale du défunt constitue le ciment de leur mémoire. À leurs yeux, elle représente véritablement une nouvelle manière de transmettre cette mémoire juive.

1.2. Quand l'évolution des nouvelles coïncide avec les évènements contemporains à l'auteur

À la fin du XIX^{e} et au début du XX^{e} siècle, les Juifs de Russie sont contraints de vivre dans « la zone de résidence ». Durant cette période, les pogroms se multiplient et sont de plus

[9] Au singulier *Maskil* : adepte de la *Haskala*, les « Lumière juives berlinoises ».
[10] En 1916, New York compte 1.5 millions de Juifs (Solomon, 2003 : page 39).

en plus meurtriers. Ainsi, en 1871 des pogroms traumatisent les communautés juives de Kiev, Odessa, Varsovie et Berditchev. Puis, à nouveau en 1882, se sont les Juifs de Balta qui font les frais d'un pogrom. Cette même année, un édit interdit aux cinq millions de Juifs qui vivent à la campagne d'y rester (ainsi que de louer ou d'y être propriétaire d'un bien). D'où l'afflux massif de personnes que les villes doivent soudainement absorbées. En 1887, il est interdit aux Juifs de quitter leur *shtetl* sous aucun prétexte. Enfin, entre 1903 et 1907 de nouveaux pogroms ont lieu notamment à Bialystock et à Kichinev. En 1905, le monde de Sholem Aleichem s'écroule[11] quand il est témoin du pogrom qui se déroule à Kiev. Sous ses yeux ahuris, la police vient soutenir alors les saccageurs ! À partir de là, « sa fuite éperdue ne fit que l'amarrer, le clouer à la zone de résidence, qu'il emporta partout avec lui, jusqu'en Amérique » (Ertel, 2008 : 293). En effet, Rachel Ertel explique comment ce pogrom à Kiev :

> [...] le jeta dans une errance panique semblable à celle de « la grande panique des petits bonhommes », à travers le monde : la Galicie, la Bucovine, la Roumanie, la Suisse, la Belgique, l'Italie, pour soigner sa tuberculose ; puis Vienne, Paris, Londres, Berlin, où la Première Guerre Mondiale le surprit et le poussa malgré toute sorte de difficulté à s'exiler à New York (...). (292)

Parallèlement à ces évènements[12], la *Haskala* a un impact de premier plan sur la vie juive d'Europe de l'Est parce qu'elle encourage un mode de vie occidentalisée. À cela s'ajoute, l'influence du mouvement sioniste qui prend son essor sous l'égide de Léon Pinsker à l'Est (puis à l'Ouest avec Théodore Herzl et son manifeste *L'État juif* (1905). Pendant ce temps, le mouvement socialiste prend également de l'ampleur, influencé par les échos de la liberté dont jouissent les Juifs de France. Le parti socialiste juif, le Bund, attire la jeunesse juive bien qu'il soit interdit en Russie. Comme un des personnages de la nouvelle, Perschick, nombreux sont les membres du Bund qui se retrouvent déportés en Sibérie à cause de leurs idées révolutionnaires. Enfin, en l'espace de cinquante ans (1881-1929), plus de deux millions de Juifs d'Europe de l'Est émigrent aux États-Unis. C'est ainsi que la vitalité des artistes juifs russes trouve, avec l'émigration, une continuité aux États-Unis. Ces derniers deviennent alors un nouveau pôle culturel pour le monde yiddish.

Ainsi les communautés juives traditionnelles affrontent des idéologies nouvelles qui la fissurent de l'intérieur tandis que l'antisémitisme l'ébranle extérieurement, sans parler de l'émigration massive qui soulève de nouveaux enjeux. Comme nous le verrons, à cette époque on s'inquiète de savoir si les juifs survivront à autant de secousses.

C'est dans ce cadre que sont écrites les nouvelles qui mettent en scène Tèvié. Sholem Aleichem écrit en 1894 « Le gros lot », puis en 1899 « La bonne affaire » et « Les enfants d'aujourd'hui ». Ensuite, au moment de la ferveur révolutionnaire, il écrit en 1904 « Hodel ». Après le traumatisme qu'il a vécu en 1905 à Kiev lors d'un pogrom, il écrit, en 1906, « 'Havé ». Il y décrit une tension entre l'amour d'une jeune fille qui croit pouvoir transcender les traditions et la réalité de l'antisémitisme. En effet, dans cette nouvelle, suite à son mariage avec Fyedka, la fille de Tèvié n'appartient plus à la communauté juive mais elle ne sera jamais

[11] Ajoutons aussi qu'entre 1911-1913, l'affaire Beylis affectera profondément Sholem Aleichem. En effet, alors qu'un enfant ukrainien est retrouvé assassiné, les Juifs sont accusés d'avoir préparé les *matzot* avec son sang, renouant ainsi avec les accusations antisémites de meurtres rituels.

[12] Lire le dossier thématique :
http://www.levoyagedebetsalel.org/upload/document/Tevye%20le%20laitier001.pdf.

acceptée par les non-Juifs. Juste après son retour d'Europe, Sholem Aleichem, fatigué et sans doute ému par ce qu'il a vu, écrit sa nouvelle la plus tragique « Sprinntsé », où la quatrième fille de Tèvié se suicide. Cette nouvelle reflète un pessimisme que même la plume humoristique de l'auteur ne peut tourner en dérision. Enfin, en 1909 il écrit « Tèvié s'en va au pays d'Israël ». Là, sa fille Beilkè se marie avec un homme riche choisi par son père (bien que ce dernier lui conseille de renoncer à ce mariage qu'il a lui-même arrangé, en voyant que sa fille ne supporte pas ce « prétendant »). Le mariage de Beilkè est à double tranchant car elle accède à la richesse, ce qui sort Tèvié de la pauvreté, mais en contrepartie, elle n'est pas heureuse et son mari pousse Tèvié à partir en Israël, voulant l'éloigner d'eux. La publication du recueil entier s'effectue en 1911 alors que la situation des Juifs s'empire en Europe. À l'aune de ces derniers évènements qui secouent les siens, l'auteur remanie l'histoire de 'Haves pour le théâtre. Une nouvelle intitulée « Va-t-en » – qui rappelle l'injonction de Dieu à Abraham – est ajoutée en 1914, alors même qu'un autre édit du tsar ordonne une expulsion des Juifs. Dans cette nouvelle, Tèvié apprend à son interlocuteur que finalement il n'est pas parti, car son gendre Motl est décédé. Mais il lui annonce l'expulsion de tous les Juifs de son *shtetl*, puis quitte son interlocuteur en lui disant que peut-être qu'ils se reverront dans une ville ou dans un train... Cette fin reflète l'incertitude et l'inconstance qui va accompagner toute cette génération d'exilés.

1.3. L'objectif d'Aleichem : parler des « petites gens » et les faire parler

Quand Sholem Aleichem se lance dans l'écriture en yiddish (après avoir commencé en hébreu, puis en russe), le répertoire yiddish est constitué essentiellement de mélodrames sentimentaux et d'operettas. Son écriture tranche parce qu'il fait le choix d'écrire sur la « vie juive » de manière gaie et touchante à la fois. L'univers familial de Tèvié représente un microcosme du *shtetl*. Sholem Aleichem dépeint le quotidien des gens de Kasrilevkè dans sa chronique tenue entre 1901 et 1915. Dans les nouvelles qui mettent en scène Tèvié, nous voyageons du *shtetl* Yehoupetz à la campagne, où habite la famille du héros. Avec sa charrette tirée par son cheval capricieux, il passe d'une localité à l'autre et participe au maintien des liens sociaux entre des connaissances, des amis, ou des familles éparpillées. Plus tard, c'est le train qui sera un élément omniprésent dans l'écriture de Sholem Aleichem. Paradoxalement, ce moyen de locomotion sera lié à l'angoisse de l'exil et en même temps il représentera un lieu temporaire de rencontre.

La foi inébranlable de Tèvié est très représentative du monde du *shtetl*. D'ailleurs, dans *Olam* de Mark Zborowski et Elisabeth Herzog, un ouvrage qui dépeint avec minutie la culture du *shtetl* (Zborowski & Herzog, 1992 : 12), Abraham Hershele souligne dès la préface que « Les estomacs étaient vides, les maisons surpeuplées, mais les esprits étaient remplis de richesses de la Torah » (1992 : V). Yitzhak L. Peretz est lui-même décrit comme ayant été touché par cet « océan de misère demeuré en lisière de l'évolution sociale, rehaussé cependant par une foi touchante en l'Éternel » (2007 : 13). Or, cette foi est challengée par bien des évènements.

2. Face à face entre le recueil original (1911) et l'adaptation cinématographique (1971)

2.1. Analogies et différences

Dans la version cinématographique, Tèvié s'adresse à un spectateur silencieux, tout comme dans le livre nous n'entendons pas la voix son interlocuteur (présenté comme étant Rev Sholem Aleichem). Mais dans le film, le discours de Tèvié éclaire son auditoire, comme, par exemple, lorsqu'il explique le sens du titre *Le violon sur le toit* – qui est une métaphore de la vie vacillante des Juifs du *shtetl*. Il explique également l'importance des traditions : « Grâce aux

traditions, chacun sait qui il est et ce que Dieu attend de lui ». Au contraire, le personnage de Tèvié dépeint par Sholem Aleichem s'adresse à un public « averti », c'est-à-dire un public qui connait la vie du *shtetl*. L'auteur fait de son personnage un maître de la digression : son discours est essaimé d'expressions telles que « Pour faire bref », « Pour raccourcir » alors qu'en fait, il se plaît à apporter de nombreux détails qui rallongent son récit dans une sorte de mélopée verbale. Or, c'est par ce procédé qu'est restitué une atmosphère particulière : à travers les détails que donne son personnage mais surtout à travers sa manière de parler. Au contraire, le film a un cadre pastoral qui gomme la misère décrite dans le livre. À l'opposé, comme c'était le cas dans les *shtetlech,* le contexte socio-culturel des œuvres de Sholem Aleichem et Mendelè est marqué par la grande pauvreté d'une partie des communautés juives.

De plus, comme en Amérique, dans le film, la synagogue représente et contient la vie religieuse (Solomon, 2003 : 302) tandis que dans les nouvelles de Sholem Aleichem, le spirituel est infusé partout. C'est ainsi que Jewison fait de la synagogue le symbole de tout ce qui est laissé derrière les exilés et donc perdu à jamais.

Par ailleurs, une des différences majeures qu'il faut prendre en compte est que la comédie musicale et son adaptation cinématographique sont réalisés alors que la Shoah a déjà eu lieu. Certaines scènes du film renvoient à ce désastre, notamment le pogrom qui interrompt le mariage de Tzeitel, avec ses plans sur des vitrines brisées et des livres brulés (notons que les adaptations sur scène ne mettent pas l'accent dessus)[13].

Pour finir, rappelons qu'il n'est pas possible de transposer, ni à l'écran ni dans une autre langue, la subtilité de l'écriture de Sholem Aleichem car « (...) ce virtuose fait jouer le plurilinguisme interne au yiddish » (Ertel, 2008 : 295) : « [...] Des vocables dont la polysémie dit à la fois l'optimisme invétéré de cette société, gage de sa survie millénaire au milieu des aléas de l'Histoire et le pessimisme le pli noir que son destin précaire lui a enseigné » (295).

2.2. Pourquoi ce succès de Sholem Aleichem à l'époque?

L'année 1919 est celle où le théâtre d'Aleichem accède enfin au succès, dix ans après ses débuts. Comment expliquer l'échec de Sholem Aleichem, de son vivant, sur la scène new yorkaise ? Jusque-là, l'écrivain était porteur d'une histoire que la communauté juive new yorkaise veut alors rejeter. En effet, comme le souligne bien Alisa Solomon, en étant perçu à cette époque-là comme « représentant les Juifs souffrants en Europe », il était le symbole de l'ancien monde, monde dont on voulait s'éloigner. Or, la sphère culturelle juive américaine change à l'époque de l'Après-guerre. Avec le traumatisme de la guerre et des ravages en Europe, c'est vers cette mémoire que la communauté revient en 1919. En effet, la communauté juive émigrée vit une période émotionnellement complexe car elle sent qu'elle a perdu en Europe ce qu'elle avait déjà rejeté (Solomon, 2003 : 40).

2.3. L'angoisse de la disparition

L'arrière-plan de l'œuvre de Sholem Aleichem – mais de manière plus large de la littérature yiddish moderne – se caractérise par la misère des bourgades juives dispersées en Pologne, Lituanie, Ukraine et Estonie[14]. Mais le modernisme et la pensée socialiste viennent bousculer un monde traditionnel qui se fissure de toute part : par exemple, la place traditionnelle du père

[13] Alisa Solomon souligne l'influence sur la culture pop américaine des deux films satiriques sur l'Holocauste, sorties après l'adaptation de *Tèvié* à Broadway, mais avant le tournage de *Fiddler* : *The Pawnbroker* (1965) de Sidney Lumet et *The Producers* (1968, avec Moshe Zero) de Mel Brook (2003 : 303).

[14] C'est ce qu'on appelle le *shtetl* en yiddish. Ces bourgades juives étaient souvent menacées par les pogroms, la violence ou les expulsions. Lire Ertel, 1986.

est remise en cause, par le choix des filles d'épouser les hommes qu'elles veulent ; c'est là un signe d'émancipation.

Que ce soit en Europe de l'Est ou en Amérique, une question taraudait les esprits : les Juifs survivront-ils à tous ces changements ? Survivront-ils par exemple au mariage mixte ? Plus tragique, survivront-ils aux conséquences de l'antisémitisme ? Pour les Juifs américains la question était également de savoir s'ils survivraient à l'immigration.

En 1914, en décidant d'ajouter une autre nouvelle[15] à la collection, Aleichem répond indirectement « oui » à travers le récit symbolique de 'Hava. La fille de Tèvié a fait le chemin inverse de Ruth, dans la Bible : elle a quitté sa famille et son peuple pour un Ukrainien avec qui elle s'est mariée devant l'église orthodoxe. C'est ainsi que Tèvié, qui fait le deuil de cette fille perdue pour sa communauté, ne trouve plus de consolation dans les préceptes bibliques : « Seulement qu'est-ce que ça sert de prier quand ça chante dans ton cœur un autre air, que Dieu n'a pas commandé : 'Hawé ! 'Hawè ! 'Hawè !... Et tant plus que je chante bien haut le Aschrei, tant plus haut que ça crie en moi : 'Hawè ! 'Hawè ! 'Hawè !... [...] » (1990 : 130-131)[16]. Or, à l'heure de l'expulsion des Juifs, 'Hava se ravise : elle revient vers les siens et rejoint sa famille sur le chemin incertain de l'exil.

Or, dans un article publié dans *The Jewish Daily Forward* (organe du monde ouvrier), Baruch C. Vladek saisit bien l'enjeu, alors qu'on est en 1919, d'une adaptation au théâtre de l'histoire de 'Haves (le récit de 'Hava). Selon lui, le retour de 'Haves signifie que « rien ne peut briser les Juifs » (Solomon, 2003 : 44). D'où la multitude d'adaptations et de formes d'adaptation de *Tèvié le laitier* puisque la pièce sert de « roc » à la communauté juive : elle rappelle la continuité de ce peuple peu importe ses dissensions internes.

Mais finalement, pour Sholem Aleichem, c'est l'écriture elle-même qui garantit la préservation d'un monde en danger : « Seule l'écriture, seuls les mots pouvaient assurer, au lieu et aux personnages, une pérennité que l'Histoire était en train de miner » (Ertel, 2008 : 294). Il en est de même pour l'art cinématographique. Grâce au tournage de Jewison, n'a-t-on pas ainsi préservé une réplique d'une synagogue reconstituée sous la direction de Boyle (inspiré d'une synagogue à Dubrovnik, décorée d'ornements baroques) ? Malgré les tentatives du réalisateur pour la faire démanteler et reconstruire ailleurs, la réactivité de ses interlocuteurs se fait trop attendre car en 1972 le bâtiment s'effondre... ce qui en fait un exemple emblématique. L'écriture et le cinéma jouent donc un rôle mémoriel (de fixation d'une mémoire) contrairement au théâtre, qui a une dimension furtive et passagère.

À la fin du film, la caméra de Jewison effectue un travelling latéral arrière qui semble avoir pour mission de fixer à jamais l'image du *shtetl* que les habitants expulsés sont forcés de quitter, comme si Jewison voulait sauver ces images, seul pouvoir qu'il puisse avoir.

3. Comment Tèvié a-t-il pu être un grand succès du cinéma américain ?

3.1. Genèse du film de Norman Jewison

À la fin des années 1960, les studios hollywoodiens ont investi environ 91 millions dans 18 comédies musicales, comme le souligne le *New York Times* (octobre 1968) (Solomon, 2003 : 294). The Mirisch Company, qui repère le succès de *Fiddler* à Broadway, négocie avec Arnold Perl 175.000 dollars. Le tournage démarre en 1970, après cinq ans de négociation. Entre-temps,

[15] Cette dernière nouvelle n'apparaît pas souvent dans les éditions de *Tèvié le laitier*, telle que dans la version traduite par Edmond Fleg.

[16] Notons que l'éditeur a choisi le titre de la comédie musicale et du film pour ce livre, ce qui laisse suggérer que la notoriété de ces derniers a surpassé le recueil originel.

Hollywood, comme le reste de l'Amérique, a été secoué par des changements : « Les chefs de studios avaient misé sur des comédies musicales pour nourrir un public avide d'évasion en période tumultueuse, mais le public a commencé à préférer les films qui au moins reconnaissaient le tumulte » (294).

C'est ainsi que peu après que Jewison ait signé pour diriger le film *Fiddler*, l'intérêt populaire pour les comédies musicales où tout finit bien s'est estompé. Des films plus « obscurs » comme *Bonnie and Clyde* ou *Who's Afraid of Virginia Wood* attirent le public. Mais les studios de la 20th Century Fox, n'ayant pas anticipé ce changement, connaissent un désastre financier avec l'échec de *Doctor Doolittle*. Ainsi, la sortie de *Fiddler on the Roof* coïncide avec ces attentes, d'où le succès qui en émane.

D'ailleurs, au moment où Norman Jewison signe pour ce projet il veut faire autre chose que les comédies qu'il a dirigées. Mais après la pression que Jewison a connue suite au projet polémique autour du film *Nat Turner*, il traverse une sombre période. Quand on lui propose *Fiddler*, bien qu'il ne soit pas fan de comédie musicale, il accepte avec enthousiasme. Il voit là l'occasion de parler de la persécution des Juifs à travers l'Histoire. Il pense pouvoir faire comprendre ce que ressentent les Juifs. En effet, ne dit-il pas : « Je fais des films émotionnels et je veux que mon audience soit investie émotionnellement » (Jewison, cité dans Solomon, 2003 : 296).

Lors de la campagne promotionnelle du film, l'audience juive est d'emblée ciblée et répond au rendez-vous : les tickets vendus (avant même l'avant-première) amènent une recette d'environ 1.25 million dollars selon le journal *Variety*, July 1971 ! Si cette cible est facile à atteindre, l'équipe promotionnelle veut toucher l'ensemble du public américain et décide d'utiliser le vaste réseau des églises d'Amérique. Ils se tournent pour cela vers l'Église luthérienne qui diffuse alors en février 1971 un « guide d'étude » sur le film *Fiddler* : « 90 % du luthérianisme a un contact avec *Fiddler* », c'est-à-dire environ 10 millions d'Américains (305). Ce sont les Luthériens qui encouragent le clergé à parler, à leur tour, du film. Alisa Solomon rappelle que dans les années 70, l'Église catholique représente environ un quart de la population du pays. L'église y voit un outil œcuménique et une occasion de sensibiliser ses membres à la culture juive, en leur faisant découvrir la vie fourmillante juive du petit *shtetl* Anatevka. L'accent est mis sur la dimension universelle, la foi inébranlable du héros, le conflit entre le changement et les traditions. En effet, ces thématiques répondent à la crise culturelle de l'époque. Dans un article du *New Yorker*, Pauline Kael décrira *Fiddler* comme « the most powerful movie musical ever made ». Toutefois, selon Alisa Solomon, dans son article Kael tombe dans un autre travers en gommant l'importance de la représentation du monde juif et insiste sur la célébration de la vie qui résiste.

Le film, nominé dans huit catégories, décroche cinq Awards. Jewison, qui n'obtient pas l'Award pour le meilleur réalisateur se console, à juste titre, en étant convaincu que *Fiddler* deviendra un classique, qu'il sera vu dans le monde entier et qu'il restera dans l'esprit des gens bien longtemps après *The French Connection* (309), dont William Friedkin décrocha l'Award du meilleur réalisateur cette année-là. Le film n'a pas toujours fait l'unanimité bien entendu. Le *New York Times* publie un article critique de Vincent Canby qui reproche à la version cinématographique de ne pas le faire vibrer contrairement à la comédie sur scène. Toutefois la prédiction de Jewison s'est révélée exacte.

3.2 Objectifs du réalisateur : dénoncer l'absurdité de l'antisémitisme

Norman Jewison, dont le nom à consonance juive lui a valu des brimades dans son enfance, est sensible au sort des communautés juives. La dimension universelle du film (voulu

par « la commande américaine ») permet au spectateur américain de s'identifier aux personnages : un père de famille, des femmes qui cherchent le bonheur, un monde qui se modernise et qui nécessite un réajustement culturel. Mais c'est par ce vecteur que le film réveille et stimule l'empathie du spectateur : ce dernier se trouve indigné devant les injustices (pogroms et édit d'expulsion) que subissent les héros, juste parce qu'ils sont Juifs. Après avoir assisté à la vie dynamique et attachante du *shtetl,* le spectateur assiste, impuissant, aux conséquences de l'antisémitisme : l'effondrement d'un monde entier, celui du *shtetl*, et la dislocation brutale des relations. Ces évènements ne peuvent être nullement justifiés, comme le souligne les anciens dès le début du film, qui, à l'annonce de l'expulsion des Juifs d'un *shtetl* ukrainien, s'exclament éberlués : « Pourquoi ? ». Dénoncer l'absurdité de l'antisémitisme est donc un des objectifs de Norman Jewison que le film accomplit avec succès.

3.3. Universalisme et singularité : un film adapté à « la commande américaine » ?

La culture populaire américaine change beaucoup en quelques décennies mais les grands axes que tracent Sholem Aleichem peuvent toujours être adaptés. Le lecteur américain s'identifie avec les personnages et éprouve de l'empathie, car les grands thèmes traités dans l'œuvre relèvent de l'universel : la joie mêlée de tristesse des parents qui marient leurs enfants, le désir de s'émanciper de l'autorité patriarcale, le conflit entre progrès et tradition. Parallèlement, dans le contexte américain libéral, la tentative des Juifs américains de conserver une cohésion familiale et religieuse coïncide avec l'image métaphorique du violoniste jouant en équilibre sur un toit.

En même temps, la singularité du film est célébrée au travers de ce film. En d'autres termes, la contribution de la communauté juive à la culture américaine est reconnue. D'ailleurs, Alisa Solomon explique qu'à partir des années 1970, le Congrès commence à encourager d'importants programmes sur les héritages ethniques et la richesse de ces traditions. Le but est de montrer comment ces différentes cultures sont venues contribuer et enrichir la culture américaine[17]. La reconnaissance des minorités s'accompagne d'un besoin de connaître leurs histoires afin de savoir qui ces gens sont et de pouvoir partager leur mémoire. Et, en effet, dans les communautés juives américaines, ces années-là voient naître la nostalgie du *shtetl* et de la vie juive passée en Europe. Ainsi, *Fiddler* répond bien à ce besoin puisqu'il permet de faire connaître la culture juive aux non-juifs et de fixer la mémoire collective auprès des Juifs américains.

Conclusion

Comme le souligne Rachel Ertel, au sein de la littérature yiddish, l'œuvre de Sholem Aleichem est celle qui eut la plus grande renommée, qui fut traduite en autant de langues et suscita « autant d'études, d'interprétations et d'interrogations » (2008 : 293).

Depuis sa publication en yiddish et sa traduction en anglais, l'œuvre de Sholem Aleichem (1949) et ses adaptations ont toujours été aimées des Américains. Même si nous n'en avons pas toujours conscience, *Fiddler on the Roof* continue d'avoir un impact sur la culture populaire américaine aujourd'hui[18]. Ainsi, alors qu'il obtient le Tony Award pour sa comédie musicale *The Heights*[19] (2005), Lin-Manuel Miranda (auteur de la musique et des chants) rend hommage à

[17] *De la culture en Amérique* (Martel, 2006). Motivée par le contexte socio-économique difficile dans les ghettos, la politique du président Jimmy Carter s'attache à financer des musées et autres institutions culturelles.

[18] https://www.bbc.com/news/entertainment-arts-46833051.

[19] Quiara Alegria Hudes s'est occupé des paroles.

Fiddler en soulignant combien ce dernier a influencé son travail. Notons également l'exemple de la célèbre chanteuse Gwen Stefani qui fait une reprise de « If I were rich » avec son tube « If I was a rich Girl » (2004). Alors qu'il s'agit d'une histoire sur l'adaptation culturelle, la pièce elle-même a été adaptée au fil de divers changements culturels (44). Les artistes, à commencer par Maurice Schwartz, ont adapté l'histoire à l'Histoire, c'est-à-dire aux préoccupations qui leur étaient contemporaines. Ainsi la montée de l'antisémitisme en Europe influe le tournage de Schwartz qui met alors l'accent sur l'histoire de 'Hava[20] afin de mettre en relief la relation entre Juifs et non-Juifs.

Si l'on considère qu'un des objectifs de Sholem Aleichem était de conserver un reste de la vie du *shtetl*, de dénoncer l'injustice et de partager l'amour de son peuple, nous pouvons considérer que Norman Jewison est parvenu à satisfaire ces objectifs et que la « trahison » de l'œuvre de Sholem Aleicheim ne s'est faite que partiellement, mais sans doute pour une bonne cause, puisque des millions de spectateurs ont pu se réjouir et s'émouvoir aux côtés des personnages de notre auteur.

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[20] Le film muet produit par Zion films mettait aussi l'accent sur 'Hava.

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Censorship and the Cultural Ambiguities of Singing against Authoritarianism in Zimbabwe: The Case of Winky D's Popular Music

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Keywords

Zimbabwe; popular music; Winky D; dancehall music; official censorship and political authoritarianism; postcolonial theory.

In Zimbabwe, popular music, namely the dancehall music genre, has become a cultural site where official forces of political repression and libertarian voices of subalterns desiring independence clash in a relationship plagued with censorship. In this setting, singing against the danger of silence imposed by political authoritarianism develops libertarian tales whose implications go beyond resistance or cultural obedience. The nature and political consequences of the concerns and cultural ambiguities that emerge in Winky D's musical lyrics in several of his well-known popular songs are examined in this article. The essay shows how official censorship may popularise a musician's songs in ways that are unforeseen by the artist and create identities defined by cultural ambivalences that may identify the performer as both hero and underdog/villain. This paper uses purposive sampling for textual and content analysis to highlight the symbolic and cultural instability in song narratives. The qualitative technique underpins both textual and content analysis. Its relevance stems from the fact that it emphasises the multiplicity of cultural subjectivities. This viewpoint is informed by postcolonial theory, which recognises the ability of new cultural voices and identities to split the grip imposed by censorship. Alternative or non-officially sanctioned locations for popular music can be used to ventilate its ideals.

Introduction: Theory in Dance-hall Music

The usage of the word "popular" music in Zimbabwe as a cultural form to reflect on, inspire new arguments to address old issues, and even as a phrase to weaponize new and old songs to achieve certain purposes is as ancient as the country's original population. The word "popular" music, which I employed in my analysis of Zimbabwean music as an academic field, is rarely utilised. Critics prefer phrases like "old music," which is spoken of or written about in contrast to "contemporary music". This dichotomy is deceptive for several reasons. First, such studies do not specify and highlight 'traditional' or 'modern' in Zimbabwean music in a nuanced manner. Second, in a Zimbabwean context, contrasting traditional music to contemporary music is simple since the 'modernity' of 'traditional' African music in Zimbabwe may be remembered in the current historical temporality to supplement, criticise, and offer old motifs to deal with new challenges.

Such a relation of dependency and antagonism (Gilroy, 1993) appropriately fits the identity of Zimbabwe's popular music, a cultural condition of hybridity which allows it to assimilate influences from other cultures. Zimbabwe's popular culture, as we shall name it until the end of this essay, is not *sui generis* to any one class, gender or period. What is 'popular' in Zimbabwe's music is not pre-cast, nor is every song 'popular' (Storey, 2001). The popular in Zimbabwe's music is not innate or natural; what is popular is a product of imaginative invention not by a collective, but by an individual artist (Finnegan, 1970). Thereafter, the song is popularised and this happens through a complex process of cultural manipulation of lyrics (words), voice and tone.

Whether colonial, patriarchal, nationalist or postcolonial African tyrants, authoritarian regimes mistrust the ambiguity of popular song meanings derived from combining diverse cultural materials. "Fragmented, nonsensical, and irrelevant to the social and cultural situation of people whose philosophy it is", says Gramsci (1971: 419). Hall agrees, arguing that the people cannot be passive or acquiescent to the ruling elites (1994).

Due to the fact that the rulers, or as Mbembe puts it, "the commandment and its 'subjects' share the same living space" (2001: 104), these historical players may find themselves in a less than convivial relationship; the ruled and the rulers may end up fashioning a limited understanding of the meaning of popular music, resulting in the "mutual zombification of both the dominant and those apparently" (104). This incestuous connection would sap the ruling and the ruled of their vigour, rendering both powerless. On the one hand, imposing one's symbols and rejecting other people's symbols results in various types of cultural censorship, since hegemony is a historical process of seizing the energies of one social group and articulating such energy towards dominating ideals. Amilcar Cabral (1973) promotes this viewpoint, claiming that regular people have an incredible ability to preserve their culture. Fortunately, as John Storey (2001) points out, the cultural ambiguities in ordinary people's lives prevent them from accepting every ideal espoused by those who seek to govern them. While it is true that the masses, from whence many artists originate, may create hidden histories, such histories are not without cultural instabilities. This is why Fanon looks for and finds popular sentiment in the zone of occult instability where people live and give form to the nation's fluctuating truths, which are its realities in the first instance "In this formulation, an artist's life and musical composition are both in flux, defined by multiple identities in the way power is confronted and negotiated to signal one's other selves. Another unstable zone is the artist's connection with power, from which he or she wants to free himself or herself" (1963).

Suppose the meanings of popular music are not pre-determined, as I define the fluxing nature of popular meanings in popular music. In that case, the three questions I hope to address are: (1) How did Winky D's music become stigmatised, prohibiting him from expressing his right to free expression? (2) What is it in Winky D's songs that shook the official view of 'appropriate' and 'approved' Zimbabwean music to the point of invoking and then courting the fury of the "Censorship Entertainment and Control Unit"? (3) What are the ramifications for Winky D's musical creativity in particular, and dancehall music in Zimbabwe in general, in the face of such draconian and reprehensible acts of suppression by a dictatorship that ascended to power?

Histories of Cultural Censorship in Zimbabwe

Hugh Tracey's research identifies distinct musical genres that were popular before to colonisation and that were still sung after colonisation. Some themes and tunes from the

African indigenous granary of African songs were also adopted by Christianity. "Songs that Won the Independence War" (Pongweni, 1982) is still the most important classic site for songs written and popularised during Zimbabwe's liberation fight. Africans have created rhythms of resistance in the post-colonial period, which spurred Zimbabwe's land reform initiative, known as the Third Chimurenga (Nyawo, 2012: 53-65). Colonialism, liberation movements, and the Third Chimurenga have all become institutions associated with various types of music that were popular among their makers and were crucial in attaining stated ideological goals (Khan, 2018).

The majority of popular music arose in response to specific millenium political movements and tended to be outspoken in their condemnation of certain cultural and political norms. Authorities tended to respond aggressively to emerging musical traditions, suppressing women's musical traditions and young musical inventiveness as a result. The manner in which controlling cultural/political institutions of the time deified specific genres of Zimbabwe's popular music made such oppression feasible. Mbira, religious music, urban rhythms, inane songs written by adults for children, and some forms of Chimurenga songs were all praised (Vambe, 2004). This implies that censorship of music throughout Zimbabwe's history might be apparent, open, and arbitrary, as well as manifesting itself in self-imposed constraints and the promotion of singing particular topics over others.

Dancehall music's birth and expansion, as well as its 'revolutionary' substance and form, can be linked to 2001. Then-Minister of Information Jonathan Moyo introduced and approved legislation mandating media outlets to produce 75% local content in music aired on all Zimbabwean networks. As the state's anti-western imperialist ideology gained traction from 2002 onwards, this was increased to 100% (Manase, 2011: 83). The development of "urban youth vernaculars" significantly undermined the cultural emblems of the standardised government permitted hegemonic vernaculars. Due to the "gift of replication" (Spivak, 1990: 146), dancehall music deconstructs prior musical practices, demonstrating how the vocalists, as a new cultural subject, centre themselves inside an almost totally state-approved music discursive space.

Despite promoting Zimdance hall music, state agents tightly regulated youth music to eliminate anything that may undermine the nationalist narrative of war and peace. In Zimbabwe, the government may utilise its own music to promote its political purposes. A state may prohibit dancehall music and penalise its performers. Some vocalists may feel anxiety and self-censor as a result.

According to Guzura and Ndimande (2015), the Zimbabwean state deployed secret police agents, education, the army, and the law to oppose subversive themes in dancehall music. Suppression of music points to a new state-citizen cultural crisis management domain. According to Spivak (1990), authoritarianism in India strongly opposes young cultural music that the state cannot grasp, refuses to accept, or fails to portray the music's full interpretive potential. "Public Order and Security Act" (POSA), written by Professor Jonathan Moyo, transformed the state's "progressive" stance on cultural production in Zimbabwe. Even though Zimbabwe was not under assault, its wording aimed to deter insurgency, banditry, sabotage, and terrorism.

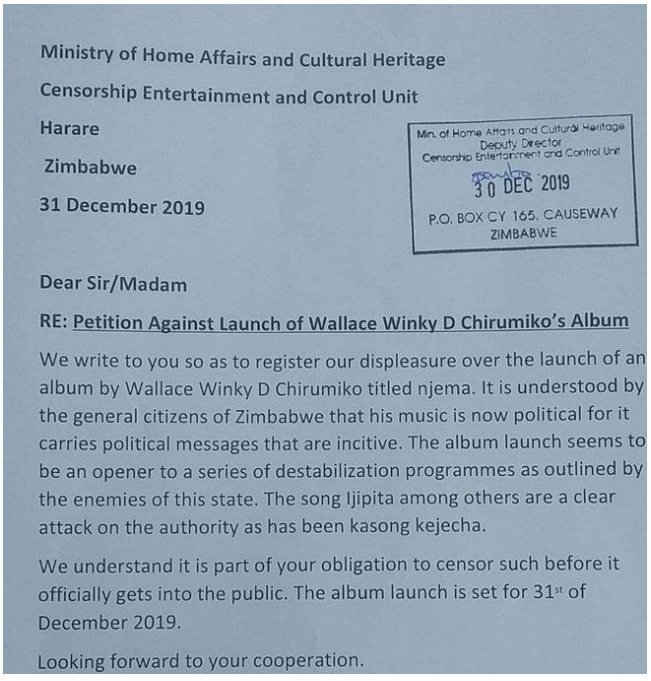
The Mugabe dictatorship enacted and passed the "Access to Information and Protection of Privacy Act" (Chapter 10: 27) in 2003. The state agents' favoured control language is ambiguous, scattered, and meant to terrify artists. Words like "obscene, subversive, indecent, objectionable" (Rwafa, 2016: 21) are established and entrenched as the lexicon of legal

legislation, aiming to make artists like Winky D self-censor. The songs *Njema, Ijipita*, and *Kasong Kejecha* are described as subversive, and it is necessary to examine some of Winky D's songs to see if this description fits the official opinion of that music as "incitive."

Winky D: Singing against Censorship/Silence

According to Manase (2011: 83), Winky D entered the dancehall club scene in 2002. Since that time, he composed several songs. *Finhu Finhu* depicts a young man who brags about his success and mocks those of his youthful age who badmouth him because they are jealous of the singer's rise to prominence. Albums such as *Vanhu Vakuru* (Big People), *Chatsva* (Fired Up) and *Com 2 Tek Ova* describe experiences that Zimbabweans have experienced. Other songs by Winky D are *Chaputika* (It Has Exploded), *Vanotaura* (They Talk Too Much) that describe the popular entry into the musical industry and how his musical compositions seemed to have been popularly welcomed by the ordinary people. *Moma* celebrates the cultural significance of mothers in society. None of the above songs appear not to have attracted and provoked open fire from Zimbabwe's state agents in the Zimbabwe Ministry of Home of Affairs and Cultural Heritage that houses the Censorship Entertainment and Control unit. *Njema* and *Ijipita* are mentioned as songs dangerous to the officially supposed peace that the nationalist government credits itself for bringing to the ordinary people.

On December 31, 2019, censorship authorities from the Ministry of Home Affairs and Cultural Heritage filed a petition against the release of Wallace Winky D Chirumiko's album. The complete language of this blatant restriction of young culture is captured here (Winky D's Album…, 2019).



Ministry of Home Affairs and Cultural Heritage

Censorship Entertainment and Control Unit

Harare

Zimbabwe

31 December 2019

Min. of Home Affairs and Cultural Heritage
Deputy Director
Censorship Entertainment and Control Unit
30 DEC 2019
P.O. BOX CY 165, CAUSEWAY
ZIMBABWE

Dear Sir/Madam

RE: Petition Against Launch of Wallace Winky D Chirumiko's Album

We write to you so as to register our displeasure over the launch of an album by Wallace Winky D Chirumiko titled njema. It is understood by the general citizens of Zimbabwe that his music is now political for it carries political messages that are incitive. The album launch seems to be an opener to a series of destabilization programmes as outlined by the enemies of this state. The song Ijipita among others are a clear attack on the authority as has been kasong kejecha.

We understand it is part of your obligation to censor such before it officially gets into the public. The album launch is set for 31st of December 2019.

Looking forward to your cooperation.

The officials wrote to register their "displeasure" on the forthcoming launch on the album titled *Njema,* containing songs such as *Ijipita* and *Kasong Kejecha*. In particular, the officials stated that these songs had become "political", that the effect of the songs' "political messages" are

"incitive". The officials feared that the songs were beginning to act as cultural and narrative vectors "to a series of destabilisation programmes as outlined by the enemies of the state". The song *Ijipita* (Egypt) was singled out in this censorial letter as a "clear attack on the authority", as also was *Kasong Kejecha*. The letter concludes with advice to Winky D to exercise his "obligation to censor such [music] before it officially gets into the public", and the officials expected the singer to cooperate. Rwafa (2016) argues that officials engage in widespread censorship that is most restrictive when officials employ vague or ambiguous language to criticise creative artists. Starting with *Njema* (Handcuffs), only songs picked for this chapter will be studied to determine the veracity of Winky's music's critics.

Lyrics, Voice and Tone in *Njema*

Njema was billed to be launched on the 31 December 2019. Most importantly, *Njema's* lyrics, music voice and tone contained in its verses narrated the popular feelings of anger and frustration that most ordinary Zimbabweans feel at being treated as second-class citizens by a regime that got into power using political muscle. Verse 1 goes as follows:

Tinoona setakasununguka/ Kubatana kwenyama nemapfupa
[We see like we are free because of the physical unity between flesh and bone]
Asi mweya yakasuduruka/ Tava kufamba tiri tega panyama
[But the spirit long departed. We now walk alone with flesh]
Tisina anotigeza munyama/ Zvatiri Nhapwa mukurarama
[Without anyone to wash off bad luck. We are now slaves in our lives]
Kusadziona dzakachena munana
[Not seeing handcuffs appears a mystery]
Njema njema X 3
[Handcuffs, Handcuffs]

The lyrics mourn the loss of surface or denotative freedom. The police's mental and spiritual manacles resemble handcuffs. The authoritarian mindset of the police and army is so entrenched that not seeing convicts on any given day looks to be an anomaly. In Verse 1, the horrible culture of silence symbolises the suffocation of the people. Handcuffing a restless population legitimately seeking freedom of expression, association, and opinion is a heinous crime, according to the song's connotative meaning. As a result, ordinary people are victims of an unelected securitocracy. Verse 1 may have been misinterpreted by the Ministry of Home Affairs as a slur against its personnel.

The habit of hurting ordinary Zimbabweans has resulted in shady situations where human body, bones, and soul are now disconnected (verse 2). The squalor of a police state erodes critical thinking. Being silent creates mental manacles that allow the police state to grow. Verse 2 reads:

Dzakambotanga dzakakaka nyama
[They (handcuffs) used to manacle flesh]
Iko zvino dzokakata pfungwa
[Now, they manacle the mind]
Mukukura Ndaingoti munyama
[Growing up I was just in the flesh]

Zvondirwadza pandinozvifunga
[It pains me when I think about it]
Ndivo vari muchizarira
[Those in prison]
Kusaziva kuti hobho vasungwa
[Do not know that the majority are also prisoners]
Vari panze vari kuzvifarira
[Those who are outside the prison]
Vachikipa mutongo vari panze
[Judge those in prison while they are outside]
Kusungwa kwefungwa hatizvivanze
[I do not shy away from singing about mental slavery]
Tobata chipi chingatinyaradze
[What can we use to stop us from crying]
Hanzi kufunga kwedu ngakutiparadze
[They say we must be destroyed by our own thinking]
Chiraraamo chokundwa pazvivhiti vhiti
[Real life is now defeated by pessimism]
Akaendepi magungano ataiwonesana chiraramo
[Where did the spirit of collectivity go?]
Zvese zvinonofira mupfungwa
[All these things die in the mind]
Mupfungwa mune hondo sepa Chimoio
[The mind is a raging war like at Chimoio]

In this stanza of Verse 2, *Njema* depicts the police state imprisoning the majority's thoughts to quiet them. Tens of thousands of regular people have already been incarcerated for expressing their hopes for a brighter future. The imprisoned masses believe the ordinary Zimbabweans are free. The singer's unfreedom is ironically what makes *Njema* a popular musical narrative.

Njema refers to Chimoio in Mozambique as a battleground between the Rhodesian Government and the Liberation forces. So ordinary people's thoughts are another Chimoio or alternate location of struggle where possibly new national narratives envisioned by the masses may be formed. As an emblematic picture, the historical Chimoio may help fresh tales of struggle emerge, be assessed, and understood (Young, 1988: 95). *Njema's* musical voices disrupt the police state's planned monological narrative. After colonialism, *Njema* fought precarity (Butler, 2004) and naked living (Agamben, 1998). A fortunate location from which ordinary people's voices may create musical cacophony, according to Winky D. (Depelchin, 2005). According to Attali (1985), musical cacophony discomfits authoritarian ideals. Because music is "birthed chaos and world Music is its antithesis, subversion" (6).

In contrast to the official symbols' bounds, Winky D's aural cacophony articulates a new and alternative space. *Njema*'s original tone and voice among a cacophony of official authority decibels is intriguing. According to Attali, music that challenges the *status quo* draws authoritarian governments as well as new musical power sources.

With Winky D, *Njema*'s tale reveals an artist whose "place within regular people" (Manase, 2011: 82). These well-known artistic voices may appear like perpetual victims. To show their

life as grievable, suppressed individuals employ grief, says Butler (2010). To the artist's song, the harsh police force has returned the information lost. Winky D's musical voice bemoans a black-ruled government's horrific creative abuse:

Ndimo mune chigaro chehusungwa
[In the mind is where slavery now exists]
Chakatirera tachitanangira
[We have forgotten what brought us up]
Hatichagone kuti tichiteere
[We cannot listen]
Ndamboti ndizame kutsanangura
[I have tried to explain]
Ndiri kupa mashoko kumbeveve

Njema's tragedy is that both the people and the police, who serve as the tool, may become insensitive and deaf to the need for social reform. Mbembe (2001) observes that when this occurs, society has reached an inescapable descent down the path of self-immolation. As a result, both the police and the general public may become spiritually depleted. *Njema's* popularity stems from its ability to inform listeners that "the prohibition of certain forms of public grieving itself constitutes the public sphere on the basis of that prohibition" (Butler, 2004: 37), to the point where it is conceivable that "certain losses are not avowed as losses, and violence is de-realized and diffused" in a police state (38).

Winky D investigates and finds archetypal symbols from the Christian Bible through which the experience of liberation for the masses might be realised in his song Gafa *Zvekare*, known by the oppressive Zimbabwe Home Affairs officers as *Ijipita. Ijipita,* a Shona translation of Egypt, reconstructs new popular liberation stories based on the Bible, which most Zimbabweans know. So Winky D uses the Bible's authority and its parables based on tales to re-incarnate the spiritual energies necessary to break free from physical and spiritual enslavement. To project the biblical struggles of Moses and his oppressed flock as analogous to the path that the silenced Zimbabweans would have to take to escape the clutches of a capricious state that sees itself as the law, Winky D could always read the biblical narrative and present it as harmless.

Verse 1 in *Gafa Zvekare* foreshadows positive change, and the musical lyrics demonstrate that nothing stays the same. Existence evolves, bringing with it new degrees of self-awareness that individuals and the collective may employ to combat the fragile nature of life that the ruling classes would want to depict to the masses as natural and immutable. The musical lines of *Gafa Zvekare*'s Verse 1 are as follows:

Pandinomuka mangwanani/ Ndinozvitarisa pagirazi
[When I wake up in the morning, I look myself in the mirror]
Hakuna ini arinani/ Mangwana ngaasiyane nanhasi
[No one is better / Tomorrow may be different today]
Kutsvaga manake/ Kuti mhuri irarame
[Struggling to get good things to keep the family life]
Aiwa harisi dambe/ Ndatemba tsoka rega ndifambe
[Its not Funny walk barefooted in search of good life]

Bvisai rima pamberi pangu/ Isai chiedza ndifambe zvangu
[Remove darkness in front of me and replace it with light, so I continue with my journey]
Hupenyu ndishande hwangu/ Ndakanda nhanho ndabvisa shangu
[Let me work for myself while my body can still allow]

In *Ijipita*, the singer wakes up only to see that life has been made to appear as if it cannot be changed by human agency.

Ijipita, X 4
[Egypt]
Bye bye ndakukanda nhanho
[I have defeat poverty and wretchedness]
Ndakanda Nhanho Ndabvisa Shangu
[Because I have moved fast in life]
Ijipita, X 4
[Egypt]
Bye bye ndakukanda nhanho
[Bye Bye, I have outwalked, you]
Canaan tapinda tapinda
[We are now in Canaan]
Ijipita, X 4
[Egypt]
Canaan tapinda tapinda X 2
[We are now in Canaan]
Tavakusiya Musha kufamba mamaira
[We have moved many kilometres from the homestead]
Vakomana kuchikaira
[Boys struggling]
Tabvunza zviri mberi hakuna adaira
[None is responding my question on what is in future]
Totungamirwa nepasi ndipe nhepwe iye
[Ancestors are looking after us, give me my pouch]
Zvinodzimba asi rega ndireve/ Ukasadikitira hauseve
[I will say the painful reality that if you do not sweat you will not make it]
Tava kusvaga zvakafa zvega/ Kuvhima kweasina uta nemuseve
[We now scrounge for dead animals like a hunter without a dog]

[*Bridge*]
Ndoenda, X 4
[I am going,]
Ndoenda ndega kusina mhai
[Going alone where there is no motherly love]
Ndoenda, X 4
[I am going]
Handina mufudzi ndongori hwai

[I am a sheep without a shepherd]
Bvisai rima pamberi pangu/ Isai chiedza ndifambe zvangu
[Remove darkness in front of me and replace it with light, so I continue with my journey]
Hupenyu ndishande hwangu/ Ndakanda nhanho ndabvisa shangu
[So, I work for myself, diligently]

[*Chorus*]
Ijipita, X4
[Egypt]
Hupenyu makata/ Hausi mutserendende
[Life is an uphill and not a gentle slope]
Ukaramba wakavata/ Ndiani achavhara vende?
[Who will close the gap if you keep on sleeping?]
Pane vano chimbomira mira/ Ndafunga zano monoteya riva
[There are people who are slow in deciding the course of life]
Ndafunga kuyambuka ini ndobira dziva
[I have thought of crossing the river][1]

Desperation for better life is often essential to achieve independence, according to the persona's voice. A lengthy barefoot journey to freedom is desired by the singer/narrator. The song's chorus focuses on fleeing Zimbabwe's political manacles and despotism.

On another level, *Ijipita* may be seen as a single man's attempt to flee the economic tragedies that a military administration has wreaked on the Zimbabwean people. In this example, the word "*dziva*" might relate to South Africa as the end objective, which can only be reached after crossing rivers like the Limpopo, which are infested with voracious crocodiles.

If *Ijipita* was a location of atrocities against the Israelites tormented by Pharaoh in the Bible, then the era following the military takeover in Zimbabwe is represented as a place of bloodshed, bringing darkness into the lives of the people. Police officers are the human vectors of such abuse. In reality, the regime's police and military pose a greater threat to Zimbabweans' rights than an invading foreign army. Music and culture have been militarised in Zimbabwe, as shown in "Songs that Won the Liberation War" (1982).

Mpofu and Tembo warn that the militarization of music has "transferred authority from the actual soldiers to the apparently weak Zimdance-hall artists in Zimbabwe's well-established music business" (2015: 104). However, as witnessed in *Njema,* militarization has resulted in police and troops exploiting the populace on favour of a few rulers wielding unprecedented uncontrollable power. Thus, the "demilitarisation of the public service" has occurred. Rwafa (2019) shows that the actual military personnel has the ability to appropriate this violent symbolical discourse and use it to create chains of mass surveillance in a context where the police state lacks sufficient authority to curb the police's excesses, and the soldiers – whom a regime has manipulated to become its patrons and instruments of torture –, silence and commit atrocities with impunity.

[1] This song alludes to the Biblical Moses who spent forty years running away from the tyrannical Egyptian Pharaohs with some Israelites, going to Canaan, the promised mythical land of milk, honey and freedom. So, this song seems to be encouraging Zimbabweans to stop the nationalist rulers' tyranny that has settled in Zimbabwe ever since 1980.

According to a review of *Njema* and *Ijipita*, Winky D is not revealed to be part of a network of "enemies of the people", who want to destabilise government programmes, as the Ministry of Home Affairs considers. Moreover, the two songs include no proof that Winky D utilises careless phrases designed to "incite" a restive public, that does not rely only on popular songs, to make sense of the Zimbabwean police state's atrocities. Winky D's Njema, on the other side, targets the authoritarian society that terrorises ordinary people. That same Zimbabwe Ministry of Home Affairs describes itself as the authority that distributes cruelty on the population, explaining the song's appeal.

Intimidation serves many horrible reasons, as stated in the Home Affairs letter to Winky. Artists who promote opinions unacceptable to the police state will not be tolerated (Rwafa?, ….: 2). The artist's song may be sought in musical bazaars, avoiding monetary gain. This is meant to silence prospective listeners who may be unfairly arrested for involvement with the artist's music's public atmosphere. Any tool of state violence may re-direct its wrath against those who sent it to execute mass murder as seen in Mapfumo's prophetic song, *Mapurisa NeMasoja* (Makaudze, 2019). He was deposed by the same police and army that maintained him in power for 37 years.

Winky D did not specify any authority to warrant arrest in *Njema*, and in *Ijipita*, the artist employs a spiritual journey from slavery to liberation as a metaphor for what regular Zimbabweans may achieve. Aside from the creative tactics that allowed the artist to avoid punishment, the songs *Njema* and *Ijipita* rely on a mix of words, voice, and sardonic tone to develop surplus meanings that neither the artist nor the censors could have predicted. Vambe & Vambe notice that some types of creation are popular among society's underdogs because some songs that demonstrate the ability to elude censorship are marked by:

> A combination of the singers' self-consciousness in deploying words, sounds and voice and the capacity of the listeners to decode music otherwise largely results in subverting official censorship, which in post-independence Zimbabwe attempts to gag musical voices through legislation as well as the selective playing of preferred artists on-air. (2006: 76)

In reality, according to Butler, "what is less certain is whether the sensations of vulnerability and loss have to lead to military aggression and retaliation" (2004: xii).

Cultural Ambiguities in Winky's Songs

Although I have argued that *Njema* and *Ijipita* present alternate means of changing political moralities in certain progressive dimensions, the possibility of artists being coopted in a musical production cannot be ruled out, especially in art, that strives to portray itself as aesthetics of salvation (Viljoen, 2006: page). Winky D appears to have pandered to the survival of the fittest ethos promoted by strong politicians and those who believe in success at any cost in *PaXimex, Madhiri*, for example. The inventive musical voice boasts in the song that its persona does transactions at the Ximex mall. The character enjoys the informalisation of Zimbabwe's productive sectors. The singer/persona will not invest in the formal economy, which may provide jobs for many people. A talented con artist can trick both other con artists and plain people. This secondary market has distorted the Zimbabwean economy, which is already suffering from a lack of confidence due to botched land reform. A well-regulated economic

system would create possibilities for individuals to work lives. According to the song's melodic voice, he may deprive many people of the delights of a steady economic life:

PaXimex, Madhiri
[I deal at Ximex (Mall)]
Asi handibvume mainvest dhiri
[But I do not like formal investment deals]
Vanoziva pakuvhara ini ndine zvikiri
[They know I am a skilful con man]
Ndinotenderedza madinga sevhiri
[I turn around fools like tyres]
Ndakuvhara Muvhuro unodzokaChipiri
[If I con you on Monday, you will come back on Tuesday]

Ndikazochinja bhutsu nechikochikari
[I conned one in exchange for shoes for a scotch cart]

Muvheti akandipa stove ndikamupa hari
[I conned a white his/her stove in exchange for a clay pot]
Sekuru havachina pekumwa chikari
[Grandfather lost his drinking clay pot]
Ndokurovera yose pamission kana mari
[I am a winner where money is concerned]
Ichi chipo change chakabva kuna Mwari
[This my God-given gift]

For example, he swindled an old guy out of his stove by pawning his grandfather's clay pot and boasts about his financial success in the words above. In *Song of Lawino* (1966), Okot P'Bitek captures the battle for a piece of the national pie that is already shrinking due to corruption, bad government, and cronyism. In that song, a powerful clique of individuals benefits from national independence, not the collective. In *Song of Lawino*, *Madhiri* compares independence to a fallen bull buffalo, which is honoured in *PaXimex*.

And the hunters
Rush to it with drawn knives,
Sharp shining knives
For carving the carcass.
And if your chest
Is small, bony and weak
They push you off,
And if your knife is blunt
You get the dung on your elbow,
You come home empty-handed
And the dogs bark at you.

The bulk of individuals at *PaXimex, Madhiri* are compared to people with "little, bony, and weak" chests, and these people have "blunt" talents, so they receive "dung" on their "elbows," "leave home empty-handed," and "dogs growl at them". The police and troops in *Njema* are deployed to maintain this aggressive language of hostility towards fellow compatriots on behalf of the small class of individuals who profit from stealing national resources.

However, the imagery from *Song of Lawino*, that depicts the stomping of the defenceless, as well as the pictures of a successful, individualistic con artist in *PaXimex, Madhiri*, who deceives many people into believing in a brighter future, might be seen as exaggerated. It is an irony that poor people desire to be like a con artist or a swindler. In my understanding of the song *PaXimex, Madhiri*'s contradictory representation of the con man's agency, the voice and tone of the song do not appear to be wholly concerned with openly denouncing the persona's voice. The song's music and tone allow the audience to understand the persona's sheer perseverance, resourcefulness, and vigour in the face of hardship.

Vanhu Vakuru improves Winky D's popularity. The song's culture of self-congratulation is founded on harsh socioeconomic realities. The impact of big people outweighs the impact of little individuals. Winky D appears to be aware of the difficult path musicians must travel to obtain popular recognition. In Zimbabwe, *Vanhu Vakuru*, meaning huge people, denotes ambition. Here are some lyrics:

Vanhu Vakuru
Tiri Vanhu Vakuru
[We are the big people]
Tatova vanhu vakuru
[We are now big people]
Nzara yacho ndeye vanhu vakuru
[This is a big man's hunger]
Usadherere vanhu vakuru
[Do not underestimate big people]

Ndovhura maround kicks mhere voridza
[They cry when I show round kicks and violence]
Vasikana vanondidhonza vachindimanikidza
[Women pull and force themselves on me]
Hanzi wakapenga unokwikwidza
[They say I am a winning competitor]
Usatambe, nevanhu Vakuru
[Don't play with big people] (Culture of violence: *Dzikama*)

While the urge to achieve great things drives even tiny persons to want to succeed in an unequal cultural and economic environment, *Vanhu Vakuru's* cravings for success are also determined by the rough edges left by certain people's human behaviour. To become a huge person, one must be aggressive. Furthermore, in order to attain the rank of *'munhu mukuru*', one must 'other' and stereotype the female gender, which is shown in the song as weak, frail, susceptible, and afar objectified as future prostitutes. Women do not want to be *Vanhu Vakuru*; instead, they are depicted as parasites who struggle over a guy who has evolved into '*munhu mukuru*'.

Their stories appear to fit numerous inclinations in popular music. Winky D's songs, such *Com 2 Tek Ova* (2009), mix Shona, slang, and English, appealing to a broad audience. This song captures the diversity of life in Zimbabwean townships and other urban ghettos (Manase, 2010: 86). Diverse life affirmations, challenges, and mocks may motivate the artist. Winky D's songs encourage cultural contamination as a pre-requisite for rich metaphoric content and structure in dancehall. That the Zimbabwean government cannot use intimidation to stifle Winky D's songs is a sign of creative syncretism. Winky D and his songs became heroes, underdogs, and villains in Zimbabwe. It is a relationship of reliance and enmity between singer and music (Gilroy, 1993).

Conclusion

These songs have been regarded as having popular sensibilities that appeal to the cultural imaginaries of individuals who hear Winky D's lyrics, voice, and tone in music. The paper defined 'popular' as a cultural value derived from combining seemingly opposing tales. The songs *Njema* and *Ijipita* were studied in depth, because the Zimbabwe Ministry of Home Affairs considered the lyrics were a direct attack on the state. According to *Njema*'s analysis, the singer or musical voice of the persona lamented the loss of physical, spiritual, and mental freedom to a frantic political regime that continues to abuse police and soldiers by sending them to commit state-sanctioned atrocities against the very citizens that the Mnangagwa regime claims to represent. The two songs portrayed fear hierarchies entrenching themselves at the expense of people's freedom. He criticises the culture of terror in which the populace dread police, who dread the country's leader, who dreads a military coup that would topple him. The vocalist and musical voice of the character indicated in several songs that powerful forces may invade the artists' mind.

Winky D used Shona, urban slang, and English in certain songs to dispute any one language's claim to cultural dominance in popular culture. This linguistic/cultural/ideological contamination is the condition of possibility of the identities of the public sensibility inherent in dancehall music in Zimbabwe, according to Winky D. Simultaneous multiplicity of narrative structures undermines authoritarian certitudes. A single narrative is thus avoided, whereas pluralising narratives imply a preceding criticism of dominant narratives. This is where Winky D's songs' lasting worth of popular resistance lies.

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